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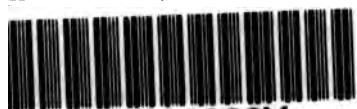
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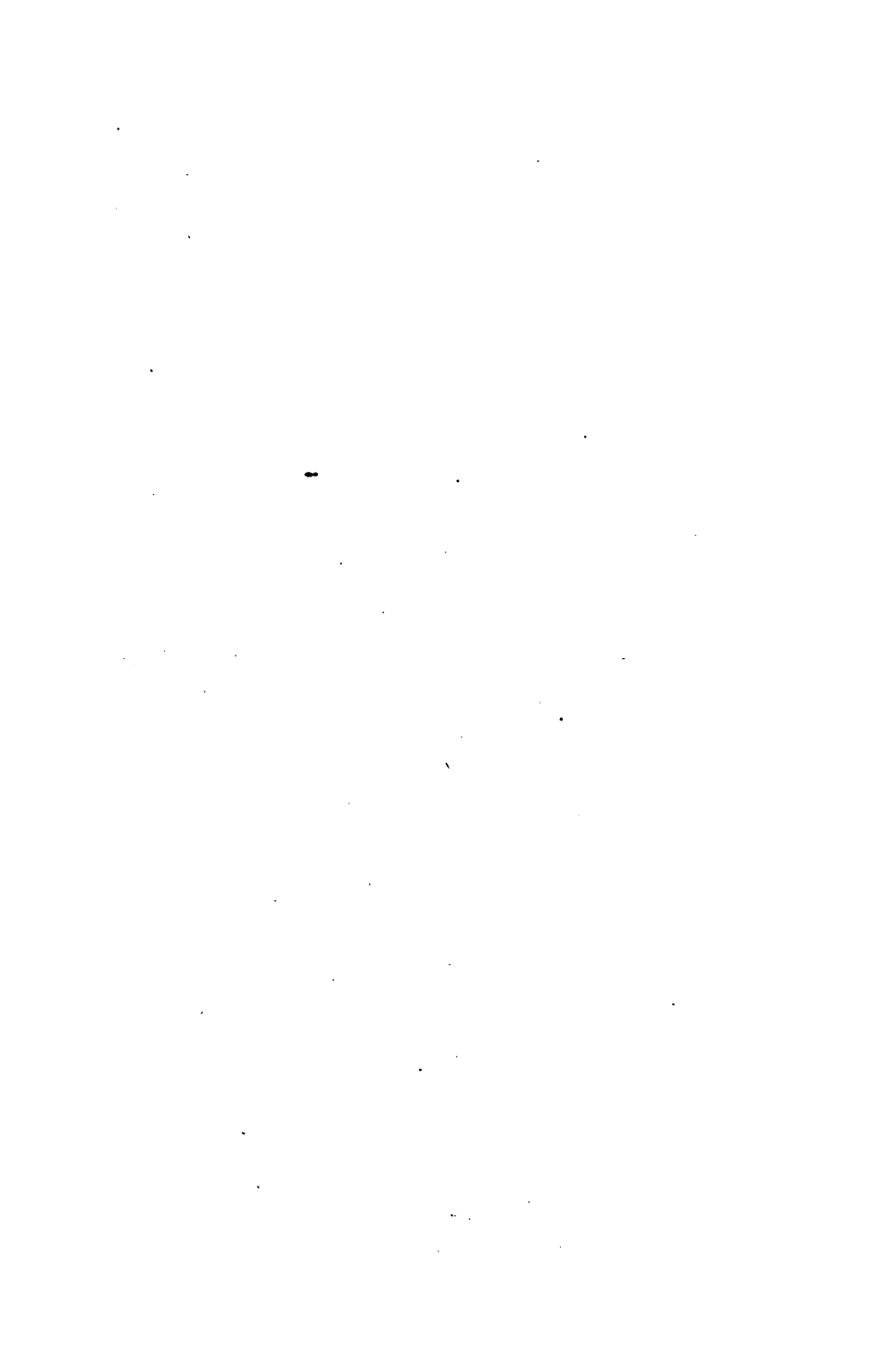
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THE
HISTORY AND GRAMMAR
OF THE
ENGLISH LANGUAGE:

ADAPTED TO THE USE OF
PUPIL TEACHERS AND NORMAL SCHOOLS.

A NEW EDITION, REVISED AND PARTLY RE-WITTEN

BY

I. L. REYNOLDS.



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PREFACE.

THE well-known and long popular English Grammar by Dr. Bromby, Bishop of Tasmania, formerly Principal of the Training Colleges, Cheltenham, has been for some years out of print. Its fitness for the use of Pupil Teachers and Training College Students in particular, is however amply proved by the facts that it passed through about twenty-five editions, and that a reprint has been repeatedly asked for since the author left England.

The work which I now put forth (after having obtained the free permission of the Bishop to use as much or as little of his book as I thought proper) is distinctly based on Bromby's Grammar, retaining its general plan, and sometimes its precise words. The alterations, for which I only am responsible, are intended to make the book, as I hope, more suitable for the new generation of Elementary Teachers. They are mainly the following: some parts less needful now than twenty-eight years ago, as the "Hints to the Teacher," and discussions of grammatical theories, have been omitted; the two Sections on the History of the Language have been condensed into one; an entirely new Chapter on Analysis has been added; many parts have been either re-written or rearranged; and many details have been inserted throughout the whole.

These changes have been suggested by the practical use of Bromby's Grammar for many years as a text-book for learners. The methods of parsing and analysis have grown out of the same experience, and have been tested by the daily practice of hundreds of pupils. The portion of the work which perhaps needs most apology—the attempt to arrange the Idiomatic Tenses according to their force and meaning, instead of according to their formation—has similarly been the result of a felt necessity rather than the expression of a theory.

The chapters on Orthography, Etymology (exclusive of Derivation), and Syntax, have been already in print in their present form, and have obtained the favourable notice of an Educational Journal; while the "Analysis" has been characterised by one of H.M. Senior Inspectors as "a very useful little treatise,—very clearly expressed."

I. L. REYNOLDS.

Cheltenham Training College,

March, 1876.

ERRATA.

Page 6, fifth line from bottom, for *ggr* read *gor*.

„ 53, third line from bottom, for *breadgiver* read *lofty one*.

„ 80, at bottom, insert *Imperative Mood. Love*.

„ 113, line 14, for *wall* read *wail*.

„ 114, line 18, for *rarify* read *rarefy*.

„ 117, line 9, for *Umbra* read *Umbra* ; line 31, after parenthesis, insert *I turn*.

„ 122, line 9, for *principle*, read *participial*.

ENGLISH GRAMMAR.

LANGUAGE (*lingua*, the tongue) is the mode of expressing our wants and our thoughts by words.

GRAMMAR (*gramma*, Gr., a letter) is the science of language in general.

The Grammar of any particular language includes not only the knowledge of that language so as to be able to speak and write it correctly, but the understanding of its structure, its peculiarities, and its relationship to other languages.

In order, therefore, to study the grammar of any language thoroughly, we must learn something of the *history* of that language, and also of its *literature*, that is, of the books which have been written in it at various periods.

A SKETCH OF THE ENGLISH LANGUAGE AND ITS LITERATURE.

I. Europe was originally peopled from Asia, the central parts of which were occupied by a race supposed by many to have been the descendants of Japheth, the eldest son of Noah. Three distinct streams of population are marked in history as flowing from these parts of Asia through Persia and Asia Minor into Europe, by the route either of the Cimmerian Bosphorus, between the Black Sea and the Sea of Azof, or of the Hellespont.

II. The *first* migration was that of the people afterwards called the CELTS (or Kelts) from a tribe of that name (Celtæ) settled in Gaul, mentioned by Cæsar. They spread themselves over a great part of Europe, going especially to the West and South.

III. The *second* migration was that of the people variously called GOTHs, TEUTONS, or GERMANS, from the different tribes of them bearing those names. They are believed to have first entered Europe about 600 years before the Christian era; and by degrees they not only filled its northern and central parts, but became the rulers over much of the West and South, driving away the Celts into corners, as in Britain, or reducing them to subjection.

IV. The *third* migration was that of the SLAVONIANS, who settled in Russia, East Prussia, Poland, &c., and with whom, in studying the English Language, we have nothing to do.

V. Besides these, there were many colonies spread over Southern Europe of a people called the PELASGI, who seem to have been the ancestors of the Greeks and Romans.

VI. These four families, with some others of less importance, form the *Western* Division,—as the Hindoos and Persians form the *Eastern* Division,—of the widespread race above-mentioned, once dwelling in Central Asia, which is now commonly called the ARYAN race, from an ancient Sanscrit * name (denoting *excellence*) by which the Hindoos called themselves.

The languages spoken by all these branches of the Aryan race, and by the study of which their early history

* The ancient language of India.

and their relationships have been mainly traced, are also called by the common name of the ARYAN family of languages ; or sometimes the INDO-EUROPEAN, the INDO-GERMANIC, or the JAPETIC * family.

VII. From the language spoken by the CELTS sprang :

(1) The Old British and Irish languages.

(2) The Modern Welsh, Irish, Highland Scotch or Gaelic, Manx, and Armorican (language of Brittany).

From that spoken by the TEUTONIC tribes sprang :

(1) The Old German, Old Dutch, Gothic, Anglo-Saxon, and Old Norse languages.

(2) The Modern German, Dutch, English, and Scandinavian languages.

From that spoken by the PELASGI sprang :

(1) The Old Latin and Greek.

(2) The Modern French, Italian, Spanish, and Portuguese ;† and the Modern Greek.

VIII. Thus the *first* language known to have been spoken in Britain was *a dialect of the Celtic*. From the date of the Roman invasion, B.C. 55, when the history of our island begins, up to the middle of the 5th century after Christ, it continued nearly pure from foreign intermixture. The occupation of the country by the Romans introduced a new language, the Latin, but the two did not mingle, except to a very small extent. The latter was the language of the conquerors, as English now is in India, and the conquered felt no disposition to adopt it.

* Similarly the SEMITIC family of languages come from another parent stock, branching into three great divisions,—Arabic, Hebrew, and Aramaic (or Syrian).

† These are called *Romance* (= Roman) languages.

IX. Still *some* Latin words were introduced ; chiefly, as might be expected, such as relate to military affairs. The few that have come down to us have been generally preserved in the names of places ; as the following :

Caster* from *Castra, a camp*; as *Lancaster*.
 Coln „ *Colonia, a colony*; as *Lincoln*.
 Pont „ *Pons, a bridge*; as *Pontefract*.
 Port „ *Portus, a gate*; as *Bridport*.
 Street „ *Strata, a road*; as *Stratford, Stretton, Watling Street*.

X. Of the Celtic language itself we have a few remains in the English language. *Some* are names of common objects, as the following :

Basket	Darn	Lad	Rail
Bran	Funnel	Mattock	Rasher
Button	Gown	Mesh	Rug
Cart	Gridiron	Mop	Size (glue)
Clout	Gruel	Pail	Tackle
Coat	Hem	Pan	Wire
Crook	Kiln	Prank	(etc.)

[Some other Celtic words have been imported by us in modern times,—as *bard, cairn, clan, flannel, kilt, pibroch, reel (a dance)*,—and are, in fact, foreign words more or less naturalized.] The *others* are to be found in the names of places, and these are chiefly met with in the parts of the country bordering on Wales or Scotland or in Cornwall. Such are :

Avon and Esk, *water*; as the rivers *Avon* and *Esk*.
 Caer, *a fort*; as *Carlisle, Caerleon*.
 Comb, *a valley*; as *Compton, Ilfracombe*.
 Dun, *a hill*; as the *Downs, Huntingdon*.
 Ken (or Kin) *a cape*; as *Kent*.

* Modified in Saxon times into *ceaster*, thence into *chester* and *cester*.

Lin, *a pool*; as King's *Lynn*.

Llan, *a church*; as *Launceston*.

Pen (or Ben), *the top*; as *Peniston*.

Tre, *a town*; as *Oswestry*.

XI. The first immigration of the SAXONS took place A.D. 450, and for about 150 years various bodies of Jutes, Saxons and Angles, continued to pour into Britain. By degrees they peopled nearly all that we now call England, and also the south of Scotland, driving the CELTS back into the Highlands of Scotland, Wales, and Cornwall. In process of time they formed a united nation under Egbert, A.D. 827, and their various dialects, all derived from the old TEUTONIC or GOTHIC,* became consolidated into one language, which we call the ANGLO-SAXON.

XII. Here properly begins the HISTORY OF THE ENGLISH LANGUAGE. The language which we now speak has absorbed into itself many thousands of words from other sources, but it is still ANGLO-SAXON in its *framework* and *structure*. All its inflexions are Anglo-Saxon; so are all the auxiliary verbs, the pronouns, the distributive, demonstrative, and numeral adjectives, and nearly all the prepositions and conjunctions. The greater number of words in daily use, as those relating to our common occupations, our domestic relationships, the objects of nature, etc., are Anglo-Saxon;† and the ordinary talk of

* The only relic we have of old Gothic is a copy of the Gospels, called the Silver Book, from the silver with which the letters are ornamented.

† Most of our monosyllabic words are Anglo-Saxon. It is useful to remember that all words, whether Nouns, Verbs, or Adjectives, which are inflected, *or* which form other words, by changing their vowel, are Anglo-Saxon.

the less educated of our country people is always carried on in words drawn only from this source. It is said that five-eighths of the words in common English dictionaries are Anglo-Saxon ; and, of the remaining three-eighths, a large proportion occur only in philosophical or scientific writings. Our version of the Bible, so wonderful in its beauty and simplicity, is chiefly Saxon. In many of its narratives, and some of its most musical passages, as Matt. xi. 28—30, Rev. vii. 16, 17, there is hardly a word of other derivation.

THE ANGLO-SAXON PERIOD.

About A.D. 600 to A.D. 1066.

XIII. The arrival of Augustine and his monks from Rome, A.D. 597, introduced many Latin words, chiefly ecclesiastical. Such are bishop, priest, minster, monk, cloister, psalm, pall, candle, mass, etc., from *episcopus*, *presbyter*, *monasterium*, *monachus*, *clanstrum*, *psalmus*, *pallium*, *candela*, *missa*. Church and kirk, from the Greek *kuriou oikos*, house of the Lord, or perhaps from *kuriakos*, of or belonging to the Lord, have come down to us from the old British days.

XIV. The principal writers in *Anglo-Saxon* during this period were CAEDMON, a monk of Whitby (died A.D. 680), who wrote religious poems ; BEDE, a monk of Jarrow (died A.D. 735), who translated St. John's Gospel ; KING ALFRED (died A.D. 991), who translated parts of the Bible, Bede's Church History, and some other Latin books ; AELFRIC, Archbishop of Canterbury (died A.D. 1005), who wrote Homilies and translated parts of the Old Testament ; and the writers, of various dates, of the

Anglo-Saxon Chronicle. The laws of Alfred, Athelstan, etc., were written in Anglo-Saxon.

XV. The Anglo-Saxon differed from modern English in several particulars.

(1) Nouns, and also adjectives and articles as agreeing with nouns, had five cases and three genders, distinguished by inflexions.

(2) Pronouns had four or five cases, and also a dual number.

(3) Verbs had many more inflexions for tense and person. The infin. ended in *an*, the gerund in *enne*, the imperf. part. in *ende*, and the perf. part. in *od* or *ed*, and had the prefix *ge*.

(4) The sounds of *ch* and *gh* were gutturals (throat sounds); and probably the vowel sounds were very different from what they are now.

XVI. During the last century of this period much change was going on in the language, owing partly to the settlement of the Danes and Norsemen along the eastern coast, and their subsequent temporary rule; but chiefly, it is thought, to the spontaneous tendency of the language itself. (1) Many Danish words were imported, of which we have specimens (*a*) in the terminal *by*, a town, in the names of many towns along the line of their settlement; as in Whitby, Grimsby, Derby; (*b*) in the affix *son* added to proper names, as in Swainson; (*c*) in the plural verb *are*; and (*d*) in the words *din*, *egg*, *gill* (a ravine), *force* (a waterfall), *dish*, *dwell*, *skill*, *skin*, *ransack*, *take*, *call*, etc.* (2) Some inflexions of nouns and verbs began to be dropped.

* The churches of St. Clement *Danes* and St. *Olave's*, in London, recall the period of Danish rule, Olaf being the Danish patron saint.

This century of change is sometimes called the *Dano-Saxon period*.

XVII. The following are specimens of Anglo-Saxon. *Part of Lord's Prayer*, A.D. 700:—Uren Faeder thilc arth in heofnas, sie gehalgud thin nama, to cumath thin ric.

Extract from Alfred's Boethius:—Yenoh swetol thaet is, that te god word and god hlisa, aelces monnes bith betera and deorra; hwaet that word gefylth eallra thara earau the hit geherth; *i.e.*, Enough clear that is, that a good word and good fame (than) any money (is) both better and dearer; which word filleth all their ears that hear it.

Extract from Chronicle, A.D. 975:—And feng his bearn syffan to cyne-ric cyld unweaxen; tham waer Eadweard nama; tyn nihtum aer of Britene gewat biscop se goda; *i.e.*, And took his son (bairn) then to (his) kingdom (a) child ungrown (unwaxen); to him was Edward (the) name; ten nights before (ere) from Britain went bishop the good.

THE SEMI-SAXON PERIOD.

A.D. 1066 to about A.D. 1272.

XVIII. This is the period of transition from Anglo-Saxon to English. It is sometimes called the Norman-Saxon period, because at this time Norman-French was introduced, and became the language of the court and upper classes.* But throughout this period, the two

* The adoption of French words and manners had been fashionable at court even in the reign of Edward the Confessor; and there was a popular proverb, "Jacke wold be a gentleman if he could bot speke Frenshe."

languages existed side by side, and did not mix to any great extent ; so that the changes which took place are not to be attributed altogether to French influence.

XIX. The unsettled state of the country at this time prevented the cultivation of literature among the conquered race ; and there were very few writers of any note. The principal were ORMIN (date uncertain) who wrote a book called the *Ormulum*, containing homilies and a metrical paraphrase of some parts of the New Testament, almost entirely in Anglo-Saxon words ; LAYAMON, a priest of Worcestershire (about A.D. 1200), who wrote a poetical and very fabulous history of Britain ; and the later writers of the Anglo-Saxon Chronicle.

XX. Two kinds of changes mark this period.

(1) Many new words were introduced by the Normans. These conquerors, though of Teutonic descent, had learned to speak the language of Gaul, *i.e.*, a corrupt Latin, mixed with a good deal of Celtic ; and thus the words brought in by them were almost entirely of Latin origin. They were chiefly (*a*) words connected with legal, military, and ecclesiastical affairs ; (*b*) such as belonged to a higher civilization than the ruder Saxons had attained ; (*c*) new titles of honour, and (*d*) new names given by the masters to common objects, as articles of food, etc. Such are the following ; * chancellor, officer, court, parliament, captain, siege, lieutenant, clergy, chapter, preach, chapel, chantry, dean ; city, chamber, parlour, chair, voyage, kerchief, robe, ray ; duke, prince, baron, royalty ; beef, mutton, pork, veal, pullet.

* Words derived from Latin through the French may be generally distinguished without difficulty by Latin or French scholars, by the difference of their spelling from that of the Latin root.

(2) Inflexions of Verbs and Nouns were still further dropped; as *an* the infinitive ending, and *ge* the participial prefix (now sometimes changed into *i* or *y*, as in *yclept* for *geclept*, *called*). The vowel endings of nouns, *a*, *e*, and *u*, all became *e*, and such inflexions as *an*, *ath*, *od*, became *en*, *eth*, *ed*. The prefix *to* began to be used to mark the infinitive, and prepositions to denote cases. The plural *n* or *en* of names began to be changed for the modern form *s* or *es*. The cause of these changes seems to have been an ignorant or careless mode of pronunciation, and then of spelling, arising from the gradual disuse of Anglo-Saxon as a written language, and the fact that nearly all the literature of the time was in Latin or French.

XXI. The following are specimens of this date.

From a poem written soon after the Conquest.

Tha the masse was isungen
 Of Chirecken heo thrungen.
 The King amid his folke
 To his mete verde
 And mude his dugethe.
 Drem wes on hirede.

That is:—When the mass was sung, (out) of Church they thronged. The King amid his people to his meat fared, and many of his nobility. Joy was in the household.

From the Anglo-Saxon Chronicle.

Tha he to Englelande come, tha was he underfangen mid micel wortscipe, and to King bletcœd in Lundene on the Sunnendaei beforen midwinter-daei. That is:—When he to England came, then was he undertaken (received) with mickle worship (much honour), and to King blessed (consecrated King) in London on the Sunday before midwinter day.

XXII. During this period, and for some time after, no English was taught in the schools, but French first, and then Latin; and all law business was carried on in French. But all laws, charters, and deeds were drawn up either in Anglo-Saxon English, or in Latin, until 1272, when Norman-French began to be used.

THE EARLY ENGLISH PERIOD.

A.D. 1272 to A.D. 1377.

XXIII. During this period inflexions continued to drop off, and many French words were introduced, not a few of which have since been abandoned. This practice was owing in a great measure to the influence of the French Troubadours or Minstrels, whose songs and romances were widely known and admired.

XXIV. The charter of Henry III. to the Huntingdonshire men, A.D. 1258, is commonly quoted as the earliest specimen of English proper. It opens thus:—Henry, thurg Godes fultume (help) King on Englene-loande, Lhoauerd (lord) on Yrloand, Duk on Norm' on Aquitain, and Eorl on Aniow (Anjou), send igretinge to alle hise halde (subjects), ilaerde (learned) and ilaewed (lewd *i.e.*, lay or not clergy [see Acts xvii. 5]) on Hunten-don' schire.

The principal writers are ROBERT of GLOUCESTER, a monk who translated a Latin chronicle by Geoffrey of Monmouth (about 1297); SIR JOHN MANDEVILLE, whose account of his travels in the East (1356) is the earliest book ever published in English prose; and the author of the Vision of Piers Plowman, an allegorical poem of a religious character, mainly directed against the corruptions

of the Church (1362), supposed to be ROBERT or WILLIAM LANGLAND, a monk of Malvern.

XXV. Specimens of English of this period.

From Robert of Gloucester :—

Thus come, lo! Engelonde into Normannes honde,
And the Normans ne couthe speke tho bote her owe
speche,

And speke French as dude atom and here chyl dren dude
al so teche,

So that hey men of thys londe, that of her blod come,
Holdeth alle thulke speche that hii of hem nome.

Vor bote a mun couthe French, men tolth of hym well
lute ;

Ac lowe men holdeth to Englyss and to her kunde speche
yute.

Ac wel me wot vor to conne bothe wel yt ys,

For the more that a man con the more worth he ys.

Thus, lo! England came into the hand of the Normans ; and the Normans could not speak then but their own speech, and spoke French as they did at home, and their children did all so teach ; so that high men of this land, that of their blood come, hold all the same speech that they of them took. For unless a man know French, men talk of him little ; and low men hold to English and to their natural speech yet. But well I wot it is well for to know both, for the more that a man knows, the more worth he is.

From Sir John Mandeville :—

This contree and lond of Jerusalem hath been in many dyverse nacyones hondes ; and often, therfore, hath the contree suffred meche tribulacion for the synne of the people that dwelle ther.

XXVI. Towards the end of this period (A.D. 1362) pleadings began to be conducted in English, and English by degrees superseded French in schools also. This may be attributed to the strong national antipathies excited by the French wars of Edward III.

THE MIDDLE ENGLISH PERIOD.

From 1377 to 1558.

XXVII. Now the *e* final was dropped altogether, and the spelling of words in general began to assume a form more resembling that in modern use.

XXVIII. In the early part of this period flourished TREVISA (1385), who took credit to himself for avoiding "the old and ancient Englishe," and who called the Northern dialect "so sharpe, slytying, frotying, and unshape, that we Sothern men unnethe (scarcely) undirstonde that language;" WICLIF (died 1384); GOWER (died 1408) a poet; and GEOFFREY CHAUCER (died 1400) the father of English poetry and literature, a man of original genius, and an acute observer of character. Wiclif's style was rugged, but popular and vigorous; and he, by his translation of the Bible, and his controversial works, did as much as Chaucer to form and fix the English language. Chaucer's chief and best known work is the "Canterbury Tales"; but he wrote many other books, both in prose and poetry.

XXIX. During the Wars of the Roses literature declined; but the introduction of printing by Caxton (1474) paved the way for a new era of intellectual literary activity. Caxton not only printed the works of Chaucer, Gower, etc., but a large number of books, translated by

himself and others (as Tiptoft, Earl of Worcester, and Anthony Woodville, Lord Rivers) from Latin and French. Most of these works were either moral and religious treatises, or romantic and chivalrous tales ; while a few were books of history or of general information.

XXX. The reign of Henry VIII. is marked by a great revival of learning. Latin and Greek were studied not by learned men only, but by ladies ; and there arose some distinguished writers on political and theological subjects. Sir Thomas More wrote a "Life of King Edward V.," and many controversial books, besides his "Utopia,"* or description of an imaginary Commonwealth. Archbishop Cranmer and Bishop Ridley were good and learned writers, and Bishop Latimer's quaint and homely discourses made a deep impression, and are still read with curiosity and interest. Roger Ascham (died 1568), tutor of Lady Jane Grey and Queen Elizabeth, wrote the "Scholemaster," the first great work on education written in our language. But the most important literary productions of this time were the successive versions of the English Bible (Tyndale's New Testament, 1525 ; Coverdale's Bible, 1535 ; Mathewes', 1537 ; Great Bible, 1539 ; Cranmer's, 1540 ; Bishops', 1569), which contributed, more than anything else, to the perfecting of the language. The various books of religious instruction and of devotion, published by authority at this time, including Edward VI.'s two Prayer Books, and the Books of Homilies, all helped to the same end. We may observe in the Prayer Book the introduction of

* Whence we have the adjective Utopian, applied to a scheme or theory that is beautiful, but impracticable.

Latin words along with their Saxon equivalents to explain them to the ignorant : acknowledge and *confess*, *dissemble* nor cloke, *humble* and lowly.

The poets of this period were JOHN SKELTON, who wrote satirical verses (died 1529); LORD SURREY (beheaded 1547); and SIR THOMAS WYATT.

XXXI. Specimens of this period.

From Chaucer's Canterbury Tales :—

Befelle, that, in that seson on a day
In Southwerk at the Tabard * as I lay,
Redy to wenden on my pilgrimage
To Canterbury with devoute corage,
At night was come into that hostelrie
Wel nine and twenty in a compaignie
Of sondry folk, by aventure yfalle
In felawship, and pilgrimes were they alle
That toward Canterbury wolden ride.

From Wiclif's New Testament, Luke xv. :—

A man hadde tweie sones ; and the yonger of hem seide to the fadir, fadir, geve me the porscioun of catel † that fallith to me, and he departid to hem the catel, and not after many daies, whenne alle thingis weren gaderid to gidre, the yonger sone wente forth in pilgrimage in to a fer countre, and ther he wastid his goodis.

From Tyndale's New Testament, Luke xv. :—

A certayne man hath two sonnes, and the yonger of them sayde to his father, father, geve me my parte of the goodes that to me belongeth. And he devyded unto them his substance. And not long after, the yonger sonne

* A sleeveless coat worn by heralds ; the sign of the inn.

† Goods ; so *chattels*.

gaddered all that he had to geder, and toke his iorney into a farre countre, and theare he wasted his goodes.

THE MODERN ENGLISH PERIOD.

A.D. 1558 to the Present Time.

XXXII. The only clearly marked inflexional changes that have taken place during the last three hundred years are the changing of *th* into *s*, in the 3rd pers. sing. of the present tense of verbs, the adoption of *its* for *his*, when a neuter noun is referred to, and the more exclusive use of *which* in the neuter gender. The main difference between the English of the 16th, and that of the 19th century, is in regard to words only. Some words, though comparatively few, have become obsolete; and a very large number have been imported from the Latin, French, and Greek languages; most, though not all, of which have become or are becoming naturalized. The spelling of many words is also somewhat modified.

XXXIII. The literature of this period may be studied under the following heads.

N.B. For brevity's sake a tabular form is here adopted; —the date given is in each case that of the author's death.

DIVISION I.—*The Elizabethan Age*, marked by originality of thought, force of expression, and the introduction of many Latin words and idioms.

POETS.

Spencer* (1598). The Faery Quene, and religious poems.
Shakespeare (1616). Plays and other poems.
Ben Jonson (1637). Plays and masques.

* He assumed an antiquated style of writing, in imitation of Chaucer.

PROSE WRITERS.

Sir Philip Sidney (1586). *Arcadia*.

Sir Walter Raleigh (1618). *History of the World*.

Lord Bacon (1626), "The Father of Inductive Philosophy." *Essays and Philosophical Works*.

John Foxe (1587). *Martyrology*, called *Acts and Monuments*.

Hooker (1600). *Ecclesiastical Polity*.

Jewell (1571). *Apology for the Church of England*.

DIVISION II.—*The period of the Civil Wars and the Restoration*.

POETS.

Milton (1674). *Paradise Lost*, *Comus*, *Lycidas*, etc.

Dryden (1700). *Plays*, translation of *Virgil*, *Alexander's Feast*, *Absalom and Ahitophel* (a satire).

Samuel Butler (1680). *Hudibras* (a satire).

Waller (1687). *Short courtly poems*.

Cowley (1667). *Poems and essays*.

George Herbert (1632). *Religious poems*.

Quarles (1644). *Emblems* (religious verses).

N.B. The writings of these last four were disfigured by far-fetched similes and fanciful absurdities of expression.

PROSE WRITERS.

Milton (1674). *Areopagitica*, *Tractate on Education*, etc.; (full of Latin words and idioms.)

Lord Clarendon (1674). *History of the Great Rebellion*.

Izaak Walton (1683). *The Complete Angler*, *Lives of Donne*, *Hooker*, *Herbert*, etc.

Bishop Burnet (1715). *History of the Reformation*, and of his own Times.

Bunyan (1688). Pilgrim's Progress, Holy War, etc.
 Locke (1704). Essay on the Human Understanding.
 Archbishops Leighton and Usher }
 Bishops Hall and Jeremy Taylor } Divines.
 Baxter, Barrow, and South }

DIVISION III.—*The period of Queen Anne and the first two Georges*, marked by much precision, polish, and stateliness of style; also by the first rise of *periodical literature*, and the creation, by its means, of a *reading public*.

POETS.

Addison (1719). Cato (a tragedy), Hymns, etc.
 Prior (1721). Alma and other poems.
 Pope (1744). The Messiah, Essay on Man, Translations of Homer.
 Thomson (1748). The Seasons, Castle of Indolence.
 Gay (1732). Fables.
 Young (1765). Night Thoughts.
 Collins (1759). Ode to the Passions, Oriental Eclogues, etc.
 Shenstone (1763). The Schoolmistress, etc.

PROSE WRITERS.

Addison (1719). } The Spectator, Tatler, and Guardian
 Steele (1729) } (periodicals).
 Swift (1745). Gulliver's Travels, etc. (Political satires.)
 Sterne (1768). The Sentimental Journey, etc.
 Defoe (1731). Robinson Crusoe. }
 Fielding (1754). Tom Jones, etc. } The first
 Richardson (1761). Sir Charles Grandison, etc. } English
 Bishops Berkeley and Sherlock. } novelists

Bishop Butler (1752). Analogy of Natural and Revealed Religion.

DIVISION IV.—*The reign of George III.*, marked by a return to greater simplicity and freedom of style.

POETS.

Gray (1771). Elegy in a Country Churchyard, The Bard, and other odes.

Goldsmith (1774). The Traveller, Deserted Village, etc.

Burns (1796). Short lyrical poems.

Cowper (1800). The Task, Conversation, etc.

PROSE WRITERS.

Goldsmith (1774). Vicar of Wakefield, Animated Nature, History of England, etc.

Hume (1776). History of England, Essays.

Smollett (1771). Part of History of England, novels.

Dr. Johnson (1784). Lives of the Poets, Rambler, English Dictionary.

Robertson (1793). Histories of Scotland, America, and Charles V.

Gibbon (1794). Decline and Fall of the Roman Empire.

Blackstone (1780). Commentaries on the Laws of England.

Adam Smith (1790). The Wealth of Nations.

Burke (1797). Political speeches and treatises.

Bishop Horne, and Paley. Divines.

DIVISION V.—*The present Century.*

POETS.

Crabbe (1832). The Parish Register, etc.

Lord Byron (1824). Childe Harold's Pilgrimage, etc.

- Keats (1821). Hyperion and other poems.
 Shelley (1822). Queen Mab and other poems.
 Moore (1852). Lalla Rookh, Irish and National Melodies.
 Sir Walter Scott (1832). Lady of the Lake, Marmion,
 etc.
 Campbell (1844). Pleasures of Hope, Battle of the
 Baltic, etc.
 Coleridge (1834). The Ancient Mariner, Hymn in the
 Vale of Chamouni, etc.
 Southey, (1843). Thalaba the Destroyer, etc.
 Wordsworth (1850). The Excursion, Ecclesiastical
 Sonnets, etc.
 Tennyson (—). In Memoriam, Idylls of the King, etc.
 Browning (—). The Ring and the Book, etc.
 Mrs. Hemans (1835). Records of Woman and other
 poems.
 Joanna Baillie (1851). Tragedies.
 Mrs. Browning (1861). Miscellaneous poems.
 Etc., etc.

PROSE WRITERS.

- Hazlitt (1830).
 Charles Lamb (1834). } Essayists.
 Robert Hall (1831). Sermons.
 Dr. Chalmers (1847). Astronomical Discourses, Sermons,
 and Scientific Works.
 Sir Walter Scott (1832). Waverley and other novels.
 Southey (1843). Life of Nelson, Book of the Church.
 Hallam (1859). Constitutional History, etc.
 Lord Macaulay (1859). History of England, Essays.
 Prescott (1859, American). History of Conquest of
 Mexico, etc.

Thackeray (1863). *Vanity Fair* and other novels.

Dickens (1870). *Novels and tales.*

Lord Lytton (1873). *The Caxtons* and other novels.

Charles Kingsley (1875). *Sermons, novels, etc.*

Madame D'Arblay (1840). *Diary, Memoirs, and novels.*

Miss Edgeworth (1849).

Miss Austen (1817).

Miss Brontë (1855).

} Novelists.

Etc., etc.

GRAMMAR.

Grammar is divided into four parts : Orthography, Etymology, Syntax, and Prosody.

Part I.

ORTHOGRAPHY.

1. **Orthography** (orthos *correct*, grapho *I write* Gr.) is that part of Grammar which teaches the nature and use of letters, and the correct method of spelling.

2. There are twenty-six letters in the English alphabet (Alpha, Beta, the first two letters in the Greek alphabet.)

3. These letters are in two forms—*capital* and *small* letters. **Capital** (caput, *a head*) or *head* letters are used at the beginning (1) of every sentence, (2) of every line of poetry, (3) of names of persons and places, months, and days. (4) The pronoun I and the interjection O should be written also with capital letters, and (5) all titles any words used as proper names.

4. The small letters were introduced in the seventh century, and until lately *every* noun began with a capital letter.

5. The five letters, *a, e, i, o, and u*, which can be fully pronounced alone, are called **vowels** (*vocalis, easily sounded*). The rest are called **consonants** (*con together, sono I sound*), because they are not vocal, or easily sounded, unless they are accompanied by some vowel.

6. A **diphthong** (*dis double phthongos sound, Gr.*) is the union of two vowels pronounced as one, where each contributes to produce a compound sound. They are *eu* or *ew*, *oi* or *ou*, *ou* or *ow*, as in *neuter, few, spoil, joy, sound, cow*; and *ai* or *ay*, as in *Cairo, aye*.*

7. Such compound forms as *ie, ai* in *gain, oo*, sometimes called *improper* diphthongs, are in reality not diphthongs. Like *ieu, eau*, erroneously called **TRIPHTHONGS**, they are nothing more than anomalies in spelling. The sounds which they express might be represented by *single* vowels. Thus *grief, boot*, have only the long vowel sounds of *e* and *u*. So, again, in *adieu* and *beauty*, the *ieu* and *eau* have only the diphthong sound *eu*.

8. A **syllable** (*syn together, labein to take Gr.*) is a word or part of a word, which can be pronounced by a single effort of the voice. As no distinct sound can be produced without a vowel, there must be one vowel at least in every syllable.

9. A **monosyllable** (*monos, single, Gr.*) is a word made up of *one* syllable.

A **dissyllable** (*dis, double, Gr.*) is a word of *two* syllables, as *tu-lip*.

A **trisyllable** (*tris, triple, Gr.*) is a word of *three* syllables, as *cor-po-ral*.

* This sound is only found in this one English word, but is very common in other languages.

A **polysyllable** (poly, *many*) is a word of *many* syllables, as *Me-di-ter-ra-ne-an*.

Letters and their Sounds.

1. The classification of letters depends on the way in which the organs of speech are employed in uttering them. This will be seen as we proceed.

2. In pronouncing the *vowels*, we allow the sound to flow from the air tubes through the organs of speech without any obstruction ;—it is only shaped, as it were, or modified, by the position of the tongue, palate, etc.

3. **Vowels.**—*A*.—This letter is made to represent four vowel sounds in English, which are as follows :

- | | | | |
|----|-------|-------|------------------------------------|
| 1. | open | (ah) | as in <i>father</i> (Italian). |
| { | 2. | long | as in <i>fate</i> , <i>pare</i> .* |
| | 3. | short | as in <i>fat</i> . |
| 4. | broad | | as in <i>fall</i> (German). |

The *a* in *fat* is nearly the shortened sound of *a* in *father*. The sound of *e* in *met* is the shortened sound of *a* in *mate*. The *a* in *hall* is the original sound of the vowel (the German or Saxon), and its corresponding short sound is that of *o* in *holly*.

4. *E* has two sounds. The original sound was the present long *a*, like the French *père* (pare).

- | | | | |
|----|-------|-------|---------------|
| 1. | long | as in | <i>mete</i> . |
| 2. | short | as in | <i>met</i> . |

In all other languages the long sound which we represent by *e*, is represented by *i*. It is usually represented in English by *ee* or *ea*, as in *feet*, *treat*, *seek*,† etc.

* There is a slight difference between *a* long, as in *pare*,—which is certainly a simple sound,—and *a* in *fate*, which some call a compound sound, as it has a tendency to shade off into *e*, as *o* long into *u*.

† *E* is silent or mute after a consonant, at the end of a word or syllable. Its use is to make the vowel long which precedes the consonant (compare *hop* and *hope*). It is nearly mute in the syllables *en*, *ble*, *cle*, etc., at the end of a word, as in *seven*, *humble*.

5. *I* has two sounds.

1. long as in *pine, title.*
2. short as in *pin, tittle.*

The sound of *i* in *pin* is the shortened sound of *e* in *seek* (see 4).

6. *O* has two principal sounds.

1. long as in *hole, goat.*
2. short as in *holly, got.*

The *a* sound in *hall*, it has been seen, is the long sound of that which occurs in *holly*. This long sound is represented by the *o* in *or*, and in the diphthong *oi*, as in *noise*, i.e., *no-ise*, where *no* is pronounced *nau*.

O represents also two other sounds.

1. long as in *move.*
2. short as in *dove.*

These sounds belong to *u*, as will be now seen.

7. *U* has three sounds.

1. long as in *true, flute.*
2. short as in *bull, pull.*
3. short as in *but, cup.*

There is also a fourth sound, as in *cupid, music*, but this is a compound sound, and = *ew* or *eu*, as in *few, neuter*.

8. The following words present the vowel sounds in their natural and legitimate pairs, without respect to the symbols which represent them.

- | | | | | | | |
|---|-------|----------------|--------------|--------------|---------------|---------------|
| { | long | <i>father,</i> | <i>mate,</i> | <i>mete,</i> | <i>hall,</i> | <i>flute.</i> |
| | short | <i>fat,</i> | <i>met,</i> | <i>mit,</i> | <i>holly,</i> | <i>put.</i> |

9. There are thus three *odd* vowel sounds; *i* long (by some considered a compound sound made up of *ah-ee*), and *o* long, which have no corresponding short sounds in English; and *u* short in *but*, which has no long sound,

though it is somewhat lengthened before *r*, as in *purr*. The same sound is also expressed before *r* by *e* and *i*, as in *her*, *sir*.

10. Besides these five vowels, *w* and *y* possess the power of such, except when they commence a syllable; and even then their *vowel* character is obvious; they are called *semi-vowels*.

The sound *w* is the same as that of *u* or *oo*, and *will* is only *ooill* quickly uttered. The sound of *y* is the same as that of *ē* or *ee*, and *you* is but *ee-ou* quickly uttered.* At the end of words *w* and *y* are used in diphthongs, instead of *u* and *i*, as *new*, *now*, *gay*, *pay*. *W* is never now used as an independent vowel, but *y* is, as in *myrtle*, *try*, *sorry*. *W* is silent before *r*, as in *wrong*.

11. **Consonants.**—Besides the five vowels and the two semi-vowels, there are left nineteen letters called consonants.

12. Of these, one is the **ASPIRATE**, *h*, which is not, strictly speaking, an articulate sound at all, but merely denotes that the letter which accompanies it must be pronounced *roughly*, or with a *rough-breathing*.† Four are **LIQUIDS**—*l, m, n, r*;—so called from their readily combining with other consonants. The sound of *ng* is also a single liquid sound. The remainder are called **MUTES**, because they cannot be sounded without having a passage

* The initial *y* was written *e* or *i* by the Saxons, as *cower* for *your*; *iw* for *yew*. Compare *view*, *adieu*, with *yew*, in which it will be seen that *y* differs from *i* (having the *e* sound) only in position.

† In a few words of Latin derivation, the *h* is not sounded; they are *heir*, *hour*, *honest*, *honour*, *humour*, and their derivatives. It was formerly silent, but is now sounded, in *herb*, *human*, *humble*, and *hospital*.

opened for them through those organs of speech which have been closed to form them. Thus to say *b* or *p* we close the lips ; but we cannot fully sound either without opening the lips again.

13. Sometimes the aspirate (*spiro*, I breathe) follows a mute, in which case the sound is *single*, although expressed by two letters. Thus :

th as in *thin* corresponds to *t* in *tin*.

*sh** as in *shin* „ *s* in *sin*.

The sounds *zh* and *dh* exist in English, but they are not thus written. For the sound *zh* the *h* in *writing* is omitted, as in *seizure*, or the sound is expressed by *s* as in *treasure*, or *si*, as in *vision*. The sound *dh* is spelt *th*.

z (*h*) in *seizure* corresponds to *z* in *zebra*.

dh (*th*) in *this* „ *d* in *dish*.

These four sounds, with *f* (*ph* in words derived from Greek) and *v*, are called *spirants* or *aspirated mutes*.

14. *Gh* does not now represent the aspirated sound of *g*. In *ghost*, *ghastly*, and in some foreign words, as *ghee*, *Ghaut*, *Ghent*, the *h* is not sounded. *Gh* at the end of a word was originally an aspirated guttural (a *throat* letter), but is now sometimes sounded like *f*, as in *rough*, and sometimes silent, as in *sigh*, *night*.

Wh was originally spelled *hw*, and is still so sounded in Northern England, and in Wales, Scotland and Ireland; but in English proper, the *h* is nearly or quite dropped, except in *who* and *whole*, in which *h* is sounded, and *w* dropped.

15. **Flat and Sharp Mutes.**—Some of the mutes produce a *sharp* sound upon the ear, and others a *flat*

* This sound is also represented by *s*, *ti*, *si*, *ci*, or *sci*, as in *sure*, *nation*, *concussion*, *physician*, *conscience*.

sound. Upon a close comparison we shall find that the mutes arrange themselves in pairs, and that in each pair one is pronounced a little more softly and delicately than the other. Thus :

Flat.	Sharp.	Flat.	Sharp.
<i>b</i>	<i>p</i> ;	<i>v</i>	<i>f</i> ;
<i>d</i>	<i>t</i> ;	<i>z</i>	<i>s</i> ;
<i>g</i> (hard)	<i>k</i> or <i>c</i> (hard) ;	<i>z</i> (<i>h</i>)	<i>sh</i> .
<i>th</i> = (<i>dh</i> in <i>this</i>) <i>th</i> (in <i>thick</i>).			

16. Wherever two mutes of different character, one *flat* and the other *sharp*, or one *sharp* and the other *flat*, come into contact, a difficulty of pronunciation is the result, and one or the other must be changed in sound, and is sometimes also changed in spelling, into the corresponding *sharp* or *flat*. We have constant instances of this in the formation of the *plural* of Nouns, and of the *perfect* or *passive participle* of Verbs. Thus, when a Noun ending in a *flat* mute makes its *plural* by adding *s*, the *s* takes the sound of *z*, as in *slabs* (*slabz*), *dogs*, *rods*, *lathes*. Similarly the flat *d* which forms the *perfect participle* is, after a sharp mute, changed in sound, and sometimes in spelling, to the sharp *t*, as in *looked* (*lookt*), *dipped*, *passed* and *past*, *slept* (for *sleeped*), *wept*.

17. The following table will place the simple sounds employed in our tongue and their corresponding symbols under one summary.

Thirteen vowel sounds.

1. <i>a</i> open	5. <i>e</i> long	9. <i>o</i> long	13. <i>u</i> in <i>but</i> .
2. <i>a</i> short	6. <i>e</i> short	10. <i>o</i> short	{ Semi Vowels. <i>w</i> or <i>ü</i> (<i>oo</i>) <i>y</i> or <i>ë</i>
3. <i>a</i> long	7. <i>i</i> long	11. <i>u</i> long	
4. <i>a</i> german	8. <i>i</i> short	12. <i>u</i> short	

Five liquid sounds.

1. *l*;
2. *m*;
3. *n*;
4. *r*;
5. *ng*.

Fourteen mute sounds.

<i>b</i> - - - <i>p</i>	<i>v</i> - - <i>f</i>
<i>d</i> - - - <i>t</i>	<i>z</i> - - <i>s</i> or <i>c</i> soft.
<i>g</i> - - - <i>k</i> or <i>c</i> hard	<i>z</i> (<i>h</i>) - - <i>sh</i> .
<i>dh</i> - - <i>th</i> .	

18. Consonant sounds are sometimes classified according to the organs of speech most used in producing them, thus: *labials* or *lip sounds*, *b, p, v, f, m*; *palatals* or *gutturals*, *k, g, ng*; and *linguals*, some of which are *dental*, *t, th, d, dh, l, n*; some *open*, *r*, and the *sibilants*, *s, sh, z, zh*.

19. Three letters remain to be noticed; *q*, which is never used without *u*, and is equivalent to *k*; *j*, which stands for the compound sound of *dzh*; and *x*, which stands for *ks*.

20. It has been seen that there are in English 13 simple Vowel sounds, and 19 simple Consonant sounds. A perfect English Alphabet ought to have a letter to represent each of these sounds, allowing one letter for the corresponding long and short Vowel sounds; and each letter ought to stand for its own sound, and no other; while compound sounds should be represented by two letters. Our own alphabet is therefore very imperfect, being deficient in letters to represent *th, dh, sh, zh, ng*, and some Vowel sounds; and having several superfluous letters *c, q, x*, and *j*. Many letters have also uncertain sounds, especially the vowels.

21. The reasons of this imperfection are that our language is derived from many sources, and has passed through many modifications from foreign influence. We may often know by the spelling of a word the language from which it came to us, so that the history of the English language is in a great measure to be traced in the peculiarities of its spelling. It seems therefore undesirable that any of the plans which have been attempted for writing words as they are sounded, should be carried into effect.

22. **Remarks on the sounds of some Consonants.**—*C* is sounded like *s* before the weak vowels *e* and *i*; and like *k* before the strong vowels *a*, *o*, and *u*, or a liquid, as in *calm*, *cork*, *cutter*, *craft*.

(2) The sound of *ch* is equivalent to that of *tsh*, as in *chicken*, *chin*. In words from the French it has the sound of *sh*, as in *chaise*, *charlatan*, *champaign*; and in words from the Greek, that of *k*, as in *monarch*, *Melchisedec*.

23. *G*.—The sound of *g* before *e* and *i* is soft, and equals the compound sound of *j*, as in *gem*, *gibbet*. There are many exceptions, as *get*, *geese*. Sometimes *u* is inserted before a weak vowel in order to keep the *g* hard, as in *guest*, *guilt*.

(2) Before the strong vowels or a liquid, its sound is hard, as in *got*, *gun*, *glad*.

(3) Before *n* it is generally silent, as in *sign*, *gnat*.

24. *K*.—This letter is used instead of *c*, where the hard sound is wanted before a weak vowel, as in *kitten* (from cat), *kine* (from cow), *keep*, *kid*, *king*; and after *c* at the end of a verb, for the same reason, as *crack*, *cracking*, *deck*, *decked*. It is now silent before *n*, as in *knee*, *know*.

25. *Q*.—The sound of *qu* is the same as *kw*, as in *queen*; but it is sounded like *k* in words derived from the French, as in *conquer*, *picturesque*.

26. *R* has two sounds; a trilling sound before a vowel, as in *run*, *tree*; and a soft semi-vowel sound after a vowel, as in *fur*, *term*. It is followed by *h* in words derived from the Greek, but the *h* is silent, as in *rhyme*, *rheumatic*.

27. *X* is sometimes sounded like *ks*, as in *exile*; sometimes like *gz*, as in *exertion*; and at the beginning of Greek words, like *z*, as in *Xenophon*.

RULES OF ORTHOGRAPHY.

1. The final *y* of any word is changed into *i*, when an affix is attached, unless the *y* be part of a (so-called) diphthong, or the affix be *-ing*. Example: happ-*y*, happ-*ily*, —but, buy buy-*eth*; lev-*y*, levy-*ing*.

2. Words (including monosyllables), if accented on the *last* syllable, double the final consonant, if it is preceded by a single vowel, before an affix beginning with a vowel: as *put*, put-*t-ting*; *commit*, commit-*t-ing*; but *refer*, *reference*, because the accent is thrown back on the preceding syllable.

Words ending in *-l*, though not accented on the last syllable, follow the same rule; as *cavi**l*, cavi-*l-l-ing*; so also *worship*, worship-*p-ing*.

3. A word ending in *-ll*, when it enters into composition whether as a root or affix, loses one of the final *ls*, as *already*, *beautiful*, *dulness*, *until*.

Except the roots *ill*, *shrill*, *still*, *tall*, *small*, *well* in *unwell*, and a few others.

4. A root ending in *-e* (unless preceded by *c* or *g* soft, in order to retain such softness), drops the final *e* when joined to an affix beginning with a vowel; as *cure*, cur-*able*; *strive*, striv-*ing*; but *peace*, peace-*able*. The *e* is retained in this last instance to prevent *peac-able* from being pronounced *peak-able*. We also drop the *e* before a consonant in the words *truly*, *duly*, *acknowledgment*, *judgment*, *abridgment*, *awful*, *wholly*.

5. If a prefix end, and the root begin, or if the root end and the affix begin, with the same letter, the double letter must be preserved; as *dis-solve*, *com-mit*, *mis-shapen* *sudden-ness*.

6. The so-called diphthongs *ei* and *ie*, when they have the sound of *e*, are often confounded. It is useful to remember that after the letter *c* we always write *ei*; after every other letter, *ie*. Thus : *receive, conceit, ceiling; grief, chief, siege, piece, field*. *Seize* is an exception.

Part II.

ETYMOLOGY.

1. **Etymology** (etymos *true*, logos *discourse*, Gr.) teaches us concerning the *derivation* of words, their *classification*, and the *inflexions* through which they pass.

2. By *inflexions* are meant changes in termination to express varieties of meaning, which will be afterwards explained.

CHAPTER I.

CLASSIFICATION.

There are nine different kinds of words, which have been called **Parts of Speech**. Their names are *Noun* or *Substantive*, *Article*, *Adjective*, *Pronoun*, *Verb*, *Adverb*, *Conjunction*, *Preposition*, and *Interjection*.

Noun.

1. A **Noun** or *name-word* (nomen, *name*) is the name of anything which we can see, hear, etc., or of which we can form any idea. Example: *table*, *London*, *virtue*.

2. Nouns are of two kinds: **Proper** and **Common**.

3. **Proper** Nouns are the names *proper* to (belonging to) *particular* persons or places. They distinguish one individual from others of the same class; as *James*, *Dublin*, *Cheltenham*.

4. **Common** Nouns are the names *common* to a whole kind or class; such as *boy, city, town*.

5. Some special subdivisions of **Common** Nouns need notice; such as *abstract* Nouns, expressing a quality, as *beauty, goodness*; *collective* Nouns, expressing a number of objects taken together, as *crowd, flock, dozen, few*; *generic* Nouns, standing for a class of objects, as *man*, when it means *mankind*.

6. Proper nouns may be used as common ones; as, "Some mute inglorious *Milton*," or *poet like Milton*. Common nouns may also be used as proper ones; as, "*The King* is come," "*The Times* is published daily."

Article.

1. The words *an* and *the*, which are put before a Noun to show whether or not a *particular* person or thing is spoken of, are called *Articles*. They are both of Adjectival origin.

2. *An* is changed into *a* before a Consonant and a *h* sounded; also before the sound of *ew*; as, *an ox, an honest man*; *a labourer, a hive, a unit, a ewer*.

3. *A* or *an* is called the **Indefinite** Article, because it does *not define* or *point out* any *particular* thing. Example—"Fetch me *a* slate," that is, *any* slate.

4. *The* is called the **Definite** Article; because it *does* define or point out some *particular* thing. Examples—"Fetch me *the* slate;" "*The* book lay on *the* table;" "*The* cat is a fourfooted animal.

5. *A* or *an*, originally, like the Scotch *ae* or *ane*, signified *one*, and is consequently never joined to *Plural* Nouns.

6. *The* is another form of the demonstratives *this* and

Adjective.

1. An **Adjective** (ad *to*, jacio *to place*) is a word which is added to the noun to express *quality* or *number*; as, "The *twelve* Apostles;" "The *round* world."

2. Adjectives which express kind or quality are called *General* Adjectives.

3. Adjectives which express number or quantity are called *Numeral* Adjectives.

4. **Numeral** Adjectives are of two principal kinds, **Cardinal** and **Ordinal**.

5. The **Cardinal** (cardo *a hinge*) numbers are, *one, two, three*, etc.

6. The **Ordinal** (ordo *order*) numbers are, *first, second*, etc.

7. There are three minor classes of Numeral Adjectives; *distributive, demonstrative, and indefinite*.

8. The **distributive** (dis *asunder*, tribuo *to give*) refer to objects as taken *singly* or *together, apart from others*. They are, *either, each, every, neither, both, other, another, and only* (one-like.)

9. The **demonstrative** (demonstro *to point out*) *point out* the nouns to which they belong. They are, *this* and *that*. The word *yon* (comparative *yon-d-er*) is also a Demonstrative Adjective. *A* and *the*, commonly called Articles, are really Demonstrative Adjectives.

10. The **indefinite** Adjectives refer to number or quantity in a vague and indefinite way. They are, *any, all, few, enough, several, much, many, some, little*, etc.

Note.—The phrase *many a* is a corruption of the old expression *a many of*, in which *many* is a collective Noun; thus, *a many of days, many o' days, many a day*. (Compare the phrase *a great many*.) Now it has the force of a Distributive Adjective.

11. The Distributive Adjectives which end in *-er*, have, strictly speaking, allusion to only *two*, and are allied to Adjectives of the comparative degree. "Of two things, one is bett-*er* than another." "Of two things you may take eith-*er*."

Eith-*er* relates to one of *two*; it is derived from the Gothic *ei*, one.

Neith-*er* (= *not either*) relates also to one of two.

Oth-*er* (*oth* = odd) denotes, strictly, the *second*. The *one*, the *other*.

An-oth-*er* (= *an* or *one other*) denotes, strictly, a *second* to the last. "Another and *another* came." Its meaning, as well as derivation, requires that it should have no plural.

(2.) *Each* has now no reference to two subjects, as "the *four* beasts had *each* of them six wings," but if *other* be compounded with *each*, as *each other*, the allusion becomes restricted to all taken two together, however many there be. "They all knew *each other's* mind" = "They all knew *each the other's* mind."

Note.—The now almost obsolete relative *whether*, for the same reason, strictly relates to two. The expression, "*either* or *whether* of the three did it," is not correct. We should say *each* for *either*; *which* for *whether*.

(3.) *Every* relates to many objects, but regarded *individually*; as, "*Every* tree was cut down."

(4.) *All* relates to many objects, but regarded *collectively*; as, "*All* the trees were cut down."

(5.) *Several* (from *to sever*) strictly denotes separation. It is now, however, used *collectively*. Its original power is preserved in the legal phrase, "A joint and *several* (or separate) estate;" and in its derivative *severally*.

12. *No* and *none* are Negative Adjectives.

13. Many Adjectives are occasionally put for Nouns, as, "The *young* are hopeful." The Noun is often omitted after an Adjective; as, "*Many* (guests) were invited, but only *ten* (guests) came."

Pronoun.

1. **A Pronoun** (pro *instead of*, nomen *name*) is a word used instead of a Noun, or subject already spoken of; as, "*He* (some person alluded to) is good."

Pronouns often prevent the repetition of a Noun or sentence. Thus in the example, "John gave up *his* own share, *which* was quite right," "*his*" is a Pronoun which prevents the repetition of "*John*," and "*which*" is a Pronoun which prevents the repetition of the *sentence* to which it refers.

2. Pronouns are of two kinds, **personal** and **relative**.

3. **Personal** Pronouns are Pronouns that are simply used instead of the *names* of *persons* or *things*; they are, *I, thou, he, she, it, we, you, they*.

4. *I, we*, standing for the persons who speak, are said to be in the First Person; *thou, you*, standing for the persons spoken to, in the Second Person; *he, she, it, they*, standing for the persons or things spoken of, in the Third Person.

Note.—The word Person is derived from the Latin *persona*, a mask used in the ancient theatre. By a secondary meaning it was applied to the actor himself. The speaker thus becoming a *person*, the party *spoken to* was soon termed by Grammarians the *second person*, and when another was introduced as the subject of their conversation, he was denominated the *third person*. In ancient tragedy, it may be remarked, more than three never appeared upon the stage.

5. The COMPOUND PERSONAL Pronouns, *myself*, *thyself*, etc., are called *reflective* when they are used after the Verb, because in that case the action is *reflected* on the agent. Example: "*I hurt myself*," where *I* and *myself* refer to the *same* person. Sometimes they are only *emphatic*, as, "*I myself* was hurt."

6. *One* (from Fr. *on*) is an INDEFINITE PERSONAL Pronoun, when it stands for *anybody in general*; as, "*One* is apt to think too much of *one's* own comfort." It must be distinguished from the Adjective *one*. *It* is used indefinitely in the expressions, *It* rains, *it* freezes. In the following constructions, *It* is I; was *it* you who did this? *it* stands for *the person*.

Relative Pronouns.

7. **Relative Pronouns** are Pronouns which *relate* to some Noun or sentence *going before*, which Noun or sentence is, on that account, called the **Antecedent** (*ante before*, *cedo I go*); they are *who*, *which*, *that*, and *what*.

8. A Relative Pronoun is equivalent to a Conjunction and a Noun or Personal Pronoun together. Example: "The sun is bright *which* shines on the earth." If there were no such thing as a Relative Pronoun, we should have to say, "The sun is bright, *and it*, or *the sun*, shines on the earth." By resolving *who* into its equivalent *and he*, and *which* into *and it*, we see how they stand for *Nouns*, and why therefore they are called *Pronouns*.

9. **Who** relates to persons only; **which** to animals and things; as, "The man *who* fell," "The flower *which* faded." *Which* relates also to persons when used instead

of the old relative form *whether*, to distinguish one among two or more ; as, "*which* of the girls?"

10. **That** is sometimes used for *who* or *which* ; as "The man *that* (*who*) fell."

11. **What** stands for the relative and the antecedent, being equivalent to *the thing which* ; as, "This is *what* (*the thing which*) I want." It is usually called the Compound Relative Pronoun. *Who* is sometimes used as a Compound Relative for *the person who* ; as, "*Who* steals my purse, steals trash." This is the case with *who* and *which* also, when used interrogatively ; as, "*Who* did this?" = "Tell me *the person who* did this." "*Which* do you want?" = "Tell me *the person or thing which* you want."

12. All the Relatives, including *what*, have compound forms made by adding to them *ever* or *soever*. These forms invariably include the antecedent, and the affix gives them a wider meaning ; thus, *whosoever* means *every person who*.

13. *That* presents itself in our language under the aspect of three parts of speech, as in the following sentences.

(1.) He is the person *that* told me.

(2.) *That* person told me.

(3.) He told me *that* it was dark.

In (1), *That* is a *Relative Pronoun*, as its place can be supplied by *who* or *which*. In (2), *that* is a demonstrative *Adjective*. In (3), it is a *Conjunction*, joining the two sentences, "*He told me*," and "*It was dark*." In all these examples, however, we may trace its *demonstrative* character. In (1), "*that*" = "*and that person*." In (3), the expression is equivalent to "He told me *that* fact, viz. *it was dark*."

14. *As* is by some called a *Relative Pronoun* when it follows *such* or *the same*; as, "I have not seen such a house *as* I should like." But it is in such a case still a Conjunction; and the sense should be filled up thus: "*as* (that house would be which) I should like."

Verb.

1. **A Verb** (*verbum, word*) is the chief word in a sentence, and implies *being*, or *doing* something; thus *do, move, speak, grow, be, sleep, sit, walk, strike, wish, feel, think*, are Verbs. Examples: "James *wears* a hat;" "the babe *sleeps*;" "I *strike* the table;" "John *writes* a letter." The words *wears, sleeps, strike, writes*, are Verbs, because they tell us what James, the babe, I, and John, are *doing*.

2. **Verbs** are divided into **Transitive** and **Intransitive**.

(1.) **Transitive** (*transeo I pass over*) Verbs are those expressing an action which *passes over* from the doer to some object which is generally named after the Verb; as, "John *strikes* the table."

(2.) **Intransitive** Verbs are those expressing an action which does *not* pass over to any object; as, "John *walks*." They are sometimes called **Neuter** Verbs.

3. There are also a few Verbs called **Auxiliaries**, which serve to modify the meaning of other Verbs: they are, *shall*, and *may*; *have, be, will*, and *do*, when they are placed before other Verbs; and perhaps *let*.

4. The Verb *be*, when used alone, simply denotes existence, and can hardly be placed in any of the above classes; it is often called the **Substantive Verb**.

Adverb.

1. An **Adverb** (ad *to*, verbum *verb*) is a word which is generally joined to a Verb, to point out some particular of *time, place, manner, cause*, or other circumstance, in regard to the doing of the action ; as, "James acts *foolishly*," "James reads *often*."

2. An Adverb is also joined to an Adjective, and sometimes to another Adverb, to qualify it as to *degree* ; as, "she is *very* clever," "she did it *thoroughly* well."

3. The Adverb is a mode of expressing by one word what must otherwise be described by several. Thus "*bravely*" means *in a brave manner* ; "*there*" means *in that place* ; "*often*" means *on many occasions*.

4. Adverbs may be classified as follows :

(1.) **Manner** : as, *politely, sweetly, well, so*, etc. These Adverbs are usually formed by adding *ly* (like) to the corresponding Adjective.

(2.) **Number** : as, *once, twice, firstly, secondly*, etc.

(3.) **Place** : as *here, there, yonder, far, near*, etc.

(4.) **Time** : as, *today, to-morrow, yesterday, now, soon, at once, still, yet*, etc.

(5.) **Affirmation and Negation** : as *yes, no, yea, nay, not, indeed*.

(6.) **Cause and Circumstance** : as, *therefore, nevertheless, else*.

(7.) **Degree** : as, *very, much*.

5. Many words are either Adjectives or Adverbs, according to their sense, and office in a sentence ; as, a *hard* biscuit, hit *hard* ; the *first* word, I spoke *first*.

Preposition.

1. **A Preposition** (*præ before*, *positus placed*) is a word *placed before* a Noun or Pronoun, in order to show its relation to some previous word, generally a Verb; as, "He looked *through* the window *at* the sun;" "The finger *of* a boy was cut off *by* the stroke *of* an axe."

2. The following words are Prepositions: *About, above, according to, across, after, against, along, amid, amidst, among, amongst, as for, as to, at, athwart, because of, before, behind, below, beneath, beside, besides, between, betwixt, beyond, but, by, concerning, down, during, except, for, from, in, into, instead of, of, off, on, out of, over, regarding, respecting, round, save, since, through, throughout, till, to,* touching, towards, under, underneath, until, unto, up, upon, with, within, without.*

3. The compound forms in the above list are elliptical expressions, which by long use have assumed the shape of Prepositions. Many others, again, are strictly Participles, and some are still so used.

4. It may be observed that a *Preposition* and the following *Noun* or *Pronoun, taken together*, are often equivalent to an Adverb; as, "he acted *with prudence*" (manner); "I shall do it *in an hour*" (time); or to an Adjective; as, "a crown *of gold*" = golden. When the following Noun is omitted, the Preposition is sometimes incorrectly called an Adverb; as, "he is gone *down* (the stairs)." Sometimes a Preposition is used instead of a corresponding Adverb, and then it really *becomes* an Adverb; as, "he is gone *down* (*downwards*) in the world."

* *To*, in *to-day*, *to-night*, is a contraction of *the* or *this*.

5. A Preposition often connects a Noun with a preceding Verb as a kind of object, to which the action is conveyed by the Preposition ; thus, "they gazed *at* the stars."

Conjunction.

1. **A Conjunction** (con *together*, junctus *joined*) is a word which joins together words or sentences ; as, "the way was long *and* the wind was cold ;" "I will not speak or play, *because* it is not right."

2. The only Conjunctions which join *words* are *and*, *or*, and *nor*. They can only join words *of the same kind*, and occupying the same place in the sentence ; as two *Nouns*, two *Adjectives* qualifying the *same Noun*, etc. ; as, "the prince *and* princess are an amiable pair ;" "it is a large *and* beautiful house."

3. Conjunctions were formerly divided into two classes, Copulative and Disjunctive. This division, however, is very inaccurate.

4. The only *simply Copulative* or joining Conjunction is *and* : and nearly allied to it is *nor* = *and not*, which includes the negative, but is not therefore disjunctive. The *Disjunctive (separating)*, or rather *Adversative*, Conjunctions are *but** and *or* ; they introduce a sentence which is more or less opposed in meaning to the preceding one ; as, "he chid their wanderings, *but* he relieved their pain ;" "you must keep silence, *or* you must leave the room." These four are called **Co-ordinative** Conjunctions. (See Analysis.)

**But* is also used as an *Adverb (=only)* ; as, "he can *but* fail ;" as a *Preposition (=besides or except)* ; as, "he welcomed all *but* me ;" and as an *Adverbial Conjunction (=unless)* ; as, "it never rains *but* it pours."

5. The remainder are called **Subordinative** Conjunctions. One of these, the Conjunction *that*, stands alone in its office of introducing Noun Sentences. (See Analysis.) The others do the work of Adverbs in one or both of the sentences which they connect; and they may therefore be called *Adverbial* Conjunctions.

6. Of these, *when, whenever, while, why, where, whither, whence, wherein, wherefore, whereat, wherever*, etc., *how, however, as*, are sometimes called *Relative* Conjunctions, because they include a Relative Pronoun; thus, *when = in* or *at which (time)*, or *the time in which*, or in or *at the time in which*; as, "The days *when* I was young;" "I know *when* it happened;" "He went out *when* the clock struck."

Note.—Most of these Conjunctions are used as what are called *Interrogatives*; as, "Where are you?" "Why do you write?" This mode of using them does not at all alter their nature; they are still *Adverbial* Conjunctions, connecting *their own* sentence with *another* preceding it which is *understood*, and modifying a Verb or Verbs. Thus: "Tell me where (the place in which) you are;" "Tell me why (the reason for which) you write."

7. The remainder are, *because, for, if, though, although, whether,* lest, unless, than, except* (not used in Modern English as a Conjunction), *before, ere, after, till, until, since*. The last six are strictly Prepositions, but become Conjunctions by ellipsis; thus, "I went out *before* (= before the time at which) he came." They were formerly followed by *that*.

8. Such words as *so, also, yet, else, therefore, likewise, otherwise, moreover, further*, sometimes called Conjunctions, are not really so, but *Adverbs*. This may be seen

* Formerly a Relative Pronoun, allied to *what*; the affix denoting comparison; as, "*whether* of the twain?"

by considering that, though they seem to introduce sentences, they can be moved to another part of the sentence; and that a Conjunction (*and* or *but*) may be inserted before them.

9. The expressions, *inasmuch as*, *as well as* (when it equals *and*), *seeing that*, *in order that*, etc., may be called *Compound Conjunctions*.

Interjections.

1. **Interjections** (inter *between*, jactus *thrown*) are single words which express some sudden feeling, as of surprise, sorrow, or joy; as, *alas! oh! lo! hurrah! bravo!*

2. Such words as *behold! hark! welcome!* etc., when used alone, are commonly parsed as Interjections. Their real sense and connection may be easily seen by supplying some word or words understood; thus *welcome!* is "You are *welcome!*" (= *well come*; compare *well met!*) *Farewell!* is "I wish you may *fare well.*" *Goodbye* is an abbreviated form of "*God be with ye*" (God b'ye); so *adieu* (*à Dieu*, Fr.) = "*To God* (I commend you)."

CHAPTER II.

INFLEXIONS OR CHANGES IN WORDS.

1. A word is said to be *inflected* when some addition is made to it, or when some change takes place in its form to express some variety of meaning or relation.

2. The Parts of Speech which are *inflected* are the Noun, Pronoun, Verb, Adjective and Adverb.

Noun.

Nouns are inflected for Number, Gender, and Case.

NUMBER.

1. If we speak of *more than one* thing, the Noun is *inflected*, and is then said to be in the **Plural** (plus *more*) number. If we speak of *only one* thing, we make no change, and the word is said to be in the **Singular** (*singulus each*) number.

2. The inflexion by which the *plural* is usually formed is the addition of *s*, as day-*s*.

3. The Anglo-Saxon plural was sometimes formed by *as*. The *a* at length, first in quick speaking, and afterwards in writing, became omitted; as, end, end-*as* (Anglo-Saxon), end-*s* (English).

4. **First Exceptional List.**—Nouns ending in *s*, *ch* soft, *sh*, or *x*, and some ending in *o*, take *es* in the plural instead of *s*; as, kiss, kiss-*es*; church, church-*es*; brush, brush-*es*; hero, hero-*es*; box, box-*es*.

The reason of these exceptions is evident. If the plural of *kiss* were formed by the usual rule, it could not be pronounced except as *kiss-es*: so with all words ending with a sibilant. Nouns ending in *o* add the *es* in order to preserve the long sound of the *o*. Some distinctly foreign words, and all in *io*, take only *s*; as, *solos*, *folios*.

2. **Second Exceptional List.**—Nouns ending in *y*, unless a vowel go before, are also inflected by adding *es*, and the *y* is changed into *i*; as, lad-*y*, lad-*ies*; but pull-*ey*, pulley-*s*.

The final *y* was generally written *ie* in Old English.

6. **Third Exceptional List.**—*F* or *fe* becomes *ves* in the plural; as, calf, cal-*ves*; life, li-*ves*; thief, thie-*ves*.

The final *f* in the Anglo-Saxon was pronounced as *v*, and this sound is still retained in the plural. Words not of Saxon origin follow the ordinary rule; as the following, derived from the French, *chief*, *mischief*, *handkerchief*, *grief*, *relief*. The same is true of words ending in *ff*; as, *muff*, *muffs*; but the plural of *staff* is *staves*.

7. **Fourth Exceptional List.**—The Anglo-Saxon plural also ended in *er* or *en* (*r* and *n* only, if the word ended with a vowel). These forms are more generally retained in the north of England, as in hous-*en*, shoo-*n*, and child-*er*. We have now only two words which add *en*; ox, ox-*en*; brother, brethr-*en*; and one, child, child-*ren*, which unites both forms (*child-er-en*). *Kine*, *swine*, *eyne*, are modifications of *cowen*, *sowen*, *eyen*.

8. **Fifth Exceptional List.**—Some Saxon words form their plural by a change of vowel; as *man*, *men*; *woman*, *women*; *goose*, *geese*; *mouse*, *mice*; etc.

9. **Sixth Exceptional List.**—Nouns adopted from other languages retain their original plural form, and do not follow the English method. A list of some such importations from other languages is here subjoined. It must be observed that most are scientific terms, introduced at the revival of letters.

LATIN OR LATINISED GREEK.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
— a	— æ	— is	— es
— us	— i or — era	— ix or	— ices
— um	— a	— ex	
Addendum	Addenda	Lamina	Laminæ
Amanuensis	Amanuenses	Larva	Larvæ
Apex	Apices	Magus	Magi
Appendix	Appendices	Medium	Media
Arcanum	Arcana	Memorandum	Memoranda
Calculus	Calculi	Momentum	Momenta
Datum	Data	Nebula	Nebulæ
Desideratum	Desiderata	Polypus	Polypi
Effluviū	Effluvia	Radius	Radii
Erratum	Errata	Radix	Radices
Focus	Foci	Ranunculus	Ranunculi
Formula	Formulæ	Sarcophagus	Sarcophagi
Fungus	Fungi	Stamen	Stamina
Genius	Genii	Stimulus	Stimuli
Genus	Genera	Stratum	Strata
Gymnasium	Gymnasia	Tumulus	Tumuli
Ignis-fatuus	Ignes-fatui	Vertex	Vertices
Index	Indices	Vortex	Vortices.

GREEK.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
— is	— es or ides	— on	— a
Analysis	Analyses	Ellipsis	Ellipses
Antithesis	Antitheses	Emphasis	Emphases
Apsis	Apsides	Hypothesis	Hypotheses
Automaton	Automata	Metamorphosis	Metamorphoses
Axis	Axes	Oasis	Oases
Criterion	Criteria	Parenthesis	Parentheses
Crisis	Crises	Phenomenon	Phenomena
Diæresis	Diæreses	Thesis	Theses

OTHER LANGUAGES.

<i>Singular.</i>		<i>Plural.</i>
Beau	} French	Beaux
Madame		Mesdames
Monsieur		Messieurs
Bandit	} Italian	Banditti
Dilettante		Dilettanti
Virtuoso		Virtuosi
Cherub	} Hebrew	Cherubim
Seraph		Seraphim

10. Some Nouns have two plurals, with a slight difference of meaning :

Brother	{ Brothers of the same family. Brethren of the same society.
Die	{ Dies stamps used in coining. Dice used in games.
Genius	{ Geniuses men of great talent. Genii imaginary beings in fairy tales.
Index	{ Indexes tables of reference. Indices a term used in algebra.
	<i>Penny makes pennies and pence. Cloth makes cloths and clothes.</i>

11. Some Nouns make no change in the plural ; as *sheep, deer, salmon*. We also say a *shoal* of *fish* ; twenty *head* of cattle ; two *brace* of birds.

12. Names of materials have no plural, unless they are used as *generic* or *class* names ; as *gold, wood, leather* ; but we say, "A table inlaid with various *woods*" (*kinds* of wood).

13. Nouns that are strictly abstract have no plural. But we can put them in the plural when used as class names ; as, "Deceit and cowardice are *vices*," or when used in a concrete sense ; as, *kindnesses* = *acts* of kindness ; the *beauties* of nature.

14. Some Nouns have no singular form ; and are used in the plural only. The following are of this class :

Alms	Dregs	Means	Scissors
Amends	Embers	Measles	Shambles
Annals	Entrails	Minutæ	Shears
Antipodes	Gallows	Morals	Snuffers
Archives	Goods	News	Thanks
Arms	Hysterics	Nippers	Tidings
Assets	Ides	Nones	Tongs
Banns	Kalends	Oats	Trowsers
Bellows	Lees	Pains	Vespers
Billiards	Letters	Pantaloons	Victuals
Contents	Literati	Pincers	Vitals
Compasses	Matins	Riches	Wages

Alms is derived from the old French *almesse* (sing.), and was used by ancient authors in the *singular* number; as, "he asked an *alms*." Similarly *riches* is from *richesse* (sing.) *Customs* signifies taxes or duties upon imported or exported goods, and must be distinguished from the plural of *custom* or manner. *Letters* signifies literature, as in the expression, "a man of letters," and must be distinguished from the plural of *letter*. *Means*, in the sense of contrivance, is used both for *singular* and *plural*. We can say, "*this means is*," or "*these means are*, just." As now used it must be distinguished from *mean*, a *medium* or *middle term*. *Pains*, in the sense of *care*, is to be distinguished from the plural of *pain*, suffering. *Gallows* is always joined to a *singular* Verb; as, "the gallows *is* high." *News* is generally though not invariably joined to a *singular* Verb; as, "The news *is* unfavourable."

The names of sciences ending in *ics*, though of a *singular* meaning, are sometimes used with a *plural* Verb; as, opt-*ics*, mathemat-*ics*, eth-*ics*, mechan-*ics*, polit-*ics*, statist-*ics*, etc.; as, "*optics* (the science) *is* an interesting subject;" "the *politics* of Spain *are* hard to understand;" "the *statistics* of emigration *show* a large increase in this year." These words, like most scientific terms, are of Greek origin.

CASE.

1. Nouns are said to have three cases; the **Nominative**, the **Possessive** (or Genitive), and the **Objective** (or Accusative).

2. The word *Case* is taken from the Latin word "*casus*" *a fall*. The Nominative was termed "*casus rectus*" or *upright case*, in allusion to a *perpendicular* line. The Possessive case, which denotes the thing or person as having a relation to another thing or person which it *possesses*, is a certain *declension* (or *bending down*) of the idea from the Nominative case. All cases, except the Nominative, were termed *oblique* cases, in allusion to the line more or less declining from its upright position.

3. The Anglo-Saxon language, as well as Latin and Greek, had five or six cases, all marked by inflexions. In many modern languages, most or all of these inflexions have been dropped, and the varieties of relation are expressed by Prepositions only. In English we have only one case-inflexion for Nouns, and therefore in strictness only two cases. But Pronouns have two case-inflexions, and therefore three cases; and it is convenient to treat Nouns in the same way.

4. The **Nominative** (*nomen a name*) is the case which names (*a*) the thing or person which is the *subject* of the Verb; as, "*John* is coming;" "*snow* falls;" (*b*) the thing or person *addressed*, when it is called the *Nominative of address*; as, "*Mary*, attend." Sometimes it is merely a *Nominative of exclamation*; as, "*Ambition!* I have done with it;" "A present *Deity!* they shout around."

5. The **Objective** is the case of a Noun (*a*) which is the *object* of a Verb (which it generally follows); as, "John broke the *slate*;" (*b*) which follows a Preposition; as, "the slate is *on* the *shelf*." This case is not marked by any inflexion.

6. The **Possessive** is the case which names the possessor of something, and it is formed by adding 's to the singular and ' to the plural in *s*; as, "an eagle's eye," plural, "all eagles' eyes."

7. The Possessive in the Anglo-Saxon ended in *es*. We omit the *e*, but mark the omission by the apostrophe '. In the same way the Nominative plural suffers the elision of *a*, as has been shewn, but the ' is omitted there, to distinguish it from the Possessive.

8. The Possessive plural is formed like the Possessive singular, if the plural does not end in *s*; as, "the *women's* apartments;" "the *children's* bread;" but if the plural ends in *s*, we merely add the apostrophe, to avoid the double sibilant; as, "the *girls'* school."

9. Singular Nouns ending in *s*, *ss*, or *ce*, often follow the same rule, and form the Possessive by merely adding the apostrophe; as, "Moses' rod;" "for conscience' sake."

GENDER.

1. Nouns are said to have three **Genders** (genus *and*).

2. They are the **Masculine**, standing for creatures of the male sex; as, a *man*, a *boy*; the **Feminine** for those of the female sex; as a *woman*, a *girl*; and the **Neuter** for things without life, or without evident distinction of sex; as, *school*, *clock*, *tree*, *oyster*.

3. Nouns which stand for either males or females are said to be of the **Common** gender; as, *cousin*, *eagle*.

4. The feminine gender is pointed out in three principal ways:

(1.) By adding *ess* or sometimes *ine* to the masculine; as, lion, lion-*ess*; hero, hero-*ine*; lad, (lad-*ess* =) lass.

(2.) By prefixing another word; as, *man*-servant, *maid*-servant; *she*-goat, *she*-goat.

(3.) By changing the word for another; as, boy, *girl*; sir, *madam*; horse, *mare*.

In many instances where the feminine appears a different word, it is really derived from the masculine; as queen from *king*, woman from *wif-man*, vixen from *fox*, lady (Anglo-Saxon *hlæfdige*) from *hlæf* (hlaford, the bread-giver).

Words taken from the Latin, ending in *tor*, sometimes change the *tor* into *trix* for feminine; as, testator, testatrix.

5. The distinction of Gender in English, unlike that in most other languages, is of the natural kind above-mentioned. Things without life may be personified, and then become masculine or feminine. Thus *sun* becomes masculine; *moon*, *ship*, are always feminine. Nouns have no inflexion for the neuter gender.

Adjectives.

1. **Adjectives** generally have no changes to express case or number.

2. There are, however, a few exceptions. The Demonstrative Adjectives, *this* and *that*, have their plurals, *these* and *those*, which are used before plural Nouns. *One* and *other* are used in the plural; and also in the Possessive case, as is *another*; but as these forms are used only where the Noun is understood, the Adjectives may be considered in these cases as equivalent to Nouns; thus in the expression *the little ones*, *ones* = *persons* or *things*, as the case may be; "*one's* character differs from *another's*," i.e., *one person's*, etc.

3. General Adjectives express the kind or character of the Noun, and may do so in different *degrees*. They have thus three forms, commonly, though inaccurately, called three *degrees* of *comparison*, **Positive**, **Comparative**, and **Superlative**.

4. The **Positive** form gives no idea of comparison, but tells us something *positively* about the person or thing named by the Noun; as, "a *kind* man;" "a *clever* boy."

5. The **Comparative** degree implies that the person or thing is compared with another person or thing, and

possesses a quality in a higher or lower degree than that other ; as, “a *kinder* man;” “a *cleverer* boy.”

6. The **Superlative** degree expresses the possession of the quality in the highest degree as compared with all others ; as, “the *kindest* man;” “the *cleverest* boy.”

7. Monosyllables generally form the Comparative by adding *r* or *er*, and the Superlative by adding *st* or *est* to the end of the word. The Anglo-Saxon form was *est* or *ost*.

Longer words form the Comparative by prefixing *more*, and the Superlative by prefixing *most* to the Positive ; as “*more* honourable;” “*most* excellent.”

9. Some Adjectives have their Comparative and Superlative degrees derived from some other, often obsolete, word ; thus,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good	better	best, from <i>bett.</i> (bettest)
Bad and Ill	} worse (worser)	worst, from <i>woer.</i>
Much and Many	} more (moer)	most, from <i>moe.</i>
Old	elder	eldest, from <i>eld.</i>
Far	{ farther or further	{ farthest } from { <i>furth</i> or <i>forth</i>

The following are also irregular forms :

Fore	former	{ foremost or first.
Late	{ later or latter	{ latest or last.

Irregular forms (continued):

Regular forms (continued).			
Hind	hinder	{ hindmost or hindmost.	
	outer	{ outmost or outermost.	} from <i>out</i> or <i>ut</i>
	utter	{ utmost or uttermost	
	upper	uppermost,* from <i>up</i> .	
	inner	{ inmost or innermost.	} from <i>in</i> .

Next is another form of *nighest*. *Rather* is comparative of *rathe* (early). *Erst* (now Adverb only) is superlative of *ær* (ere).

Pronoun.

1. **Personal Pronouns** have varieties to express *number, gender, and case*.

2. The following table exhibits all these varieties :

First Person, Masculine and Feminine.

Nom.	I	We
Poss.	My or Mine	Our or Ours
Obj.	Me	Us

Singular Person, Masculine and Feminine.

	SINGULAR.	PLURAL.
Nom.	Thou {	You or Ye
Poss.	{ Thy or Thine	{ You or Yours
Obj.	Thee	You

Third Person.

	SINGULAR.	PLURAL.
Mas. Fem. Neut.	He She It†	They
His { Her or Hers	Its‡	Their or Theirs
Him Her It		Them

* So *lowermost, highermost*, etc.

† The letter *t* in the Anglo-Saxon is the mark of the neuter gender; it also occurs in *what* and *that*. It was originally *hi-t*, the neuter of *he*.

‡ This is a modern form. *His* was always used in the neuter gender till the 17th century (see authorised version of the Bible) and is still so used by the uneducated.

3. The Second Person Plural is now always used instead of the Second Person Singular, except in some solemn and formal addresses, as to the Deity.

4. It will be observed that the Possessive Case of all Pronouns, except *it*, has two forms. The forms *my*, *thy*, *her*, *our*, *your*, *their*, are used when the following Noun is *expressed*, and have been on that account sometimes called Possessive Adjectives, or Adjective Pronouns; the others, *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, are used when the Noun following is *understood*. Both classes are *equivalent to Nouns in the Possessive case*, and are therefore simply *Personal Pronouns in the Possessive case*. It may be noted that anciently *mine* and *thine* were used before words beginning with a vowel; as, "*mine iniquity*."

5. The **Relative Pronoun**.—There is no difference between the masculine and feminine of the Relative Pronoun in either number. *Who* is declined like *he*.

Nom. *Who*. Poss. *Whose* (who's). Obj. *Whom*.

6. *What*, *which*.—The true neuter of *who* is *wha-t*, though *what* is now used for *the thing which*, and *which* takes its place as the neuter relative. *Which* is compound in its structure. Thus Anglo-Saxon *hwi-lc** = *whi-lk* = *whi-k* = *whi-ch*. The terminal *lc* means *like*. Similarly *su-ch* is derived from Anglo-Saxon *swi-lc* (so-like).

7. *Whose*.—This word is generally said to relate only to antecedents of the masculine and feminine gender, and never to a neuter Noun, except by grammatical license, as though it were personified. It is better, however, to consider it of *all* genders, in imitation of the Anglo-Saxon

* The Anglo-Saxons rightly placed the aspirate before the *w*.

hwas. It is not wrong to say, "the temple, *whose* foundations were of gold."

8. **Compound Personal Pronouns.**—These have now no variations for case. They were originally formed of the several cases of each Pronoun, combined with the word *self*, which was originally an Adjective* and declinable, *I-self*, *my-self's*, *me-self*, etc. But through carelessness these varieties have been gradually dropped, and we have now only the anomalous forms *myself*, *thysel*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, *themselves*, which are used indifferently for the nominative and objective cases, and are never made possessive at all.

Verb.

1. The Verb has a great variety of forms, which may be classed under the following heads: *Number*, *Person*, *Tense* or *Time*, *Mood* or *Mode*, and *Voice*. The English language, however, is very deficient in inflexions to express these varieties, having, in fact, but two inflexions for person, and these in the singular number only, and one for time. By far the larger number of necessary modifications are made by means of auxiliaries.

NUMBER AND PERSON.

1. Number and Person do not in strictness belong to the Verb, which expresses *action*, but to the Nominative *Noun* or *Pronoun*, as expressing the doer of the action, or the subject of the Verb. But as Verbs vary in termination, according to the number and person of the Nominative, they also are said to have number and person.

* "That *selve* grove;" "Thy *selve* neighbour."—Chaucer. It is now sometimes used as a Noun; as, *my own self*, the love of *self*.

2. Verbs have two numbers. The only inflexions are in the singular number ; as, he *loves*, they *love*.

3. They have three persons. The inflexion *st* or *est* marks the second; and *s* (formerly *th*) or *es*, the third; as, "I *love*," "thou *lovest*," "he *loves*." There is no plural inflexion.

TENSE OR TIME.

1. **Time** is naturally divided into *Present*, *Past*, and *Future*. The Verb is therefore said to have three *tenses*, or *times*, in which the action may be performed.

2. The **Present** tense denotes that the action implied by the Verb is going on at the *present* time; as, "I *love* him."

3. The **Past** tense denotes that the action is now over or *past*; as, "I *loved* him." It is generally formed by adding *ed* to the present, or *d* only if the Verb ends in *e*.

4. The **Future** tense denotes that the action is *yet to come*. The English language has no inflexion to express the *future*, and the want is supplied by the help of the Verb *shall* or *will*; as, "I *shall* hear."

Shall and Will.—These auxiliaries are not used promiscuously. In the *first* person *shall* is future, and *will* is *emphatic*; while in the *second* and *third* person, the reverse is the case. A regard to the origin of the words will afford an explanation to the rule, and a help to the memory. "I *shall*," in Saxon, means "I *owe*." "Thou *shalt not*" is equivalent to "thou *oughtest not*." Hence the future idea of the word *shall*, since duty implies *futurity*. "I *shall* warn him" means primarily "I *owe* (it) to warn him."

Will implies intention or resolve. It therefore expresses greater emphasis in the *first* person than in the other persons, because we have greater control over *our own* than *another's* actions. On the

other hand, "thou *shalt*," in the nature of the case, becomes more emphatic and imperative than "thou *wilt*." Dr. Wallis gives the following rule:

In the *first* person, simply, SHALL foretells;

In WILL, a threat or else a promise dwells;

SHALL in the *second* and the *third* does threat;

WILL simply then *foretells* the future feat.

5. The above are the simplest forms of the tenses; but we can express many shades of meaning in connection with each, as will hereafter be explained.

MOOD.

1. By **Mood** is meant the *mode* or *manner* in which an action is *spoken of*.

2. The English Verb has no inflexion for mood; there are, however, at least *three* moods in our language, the Infinitive, the Imperative, and the Indicative.

3. The **Infinitive Mood** (in *not*, finio *I limit*) expresses an action in the simplest manner; merely, as it were, *naming* it, without attaching to it any limitations as to time or person. It has by itself no power of assertion; as, "*To hear*."

4. The Infinitive formerly ended in *an*, but is now merely the simple or root form of the Verb, and is sometimes, but not always, marked by the sign *to* placed before it, which was once a prefix, but is now written as a separate word.

5. The Infinitive Mood *partakes of the nature of a Noun*, and is often found taking the place of a Noun. It is also sometimes used as an Adjective, and even as an Adverb.

6. The **Imperative Mood** (*impero I command*) expresses an action which it commands to be done ; as, "*Hear me.*"

7. This also is the simple form of the Verb; and it is therefore considered by some to be not a separate mood, but only the Infinitive in a sentence understood; thus, "(I bid you to) *hear.*"

8. The **Indicative Mood** (*indico I point out*) expresses an action about which it makes a statement or assertion. To it alone belong tense, number, and person; as, "I hear," (First Person, Singular, Present Tense); "they heard," (Third Person, Plural, Past Tense). It also asks a question; as, "*Say you so?*" "Which way *went he?*" In this case the assertive character of the Verb is not lost, as we see by supplying the ellipsis, "(I ask if) *you say so,*" "(I wish to know by) which way *he went.*"

VOICE.

1. By **Voice** is meant that form of the Verb which is used, according as the person or thing named by the subject or nominative is the *doer* or the *receiver* of the action.

2. There are two Voices, Active and Passive. Active means *doing*; Passive means *receiving* (*passus suffered*).

3. When the thing named by the nominative is the *doer* of the action expressed by a Verb, that Verb is said to be in the Active Voice; as, "I *hear*;" "they *shall see*;" "we *have been visiting* a friend."

4. When the thing named by the nominative is the *receiver* of an action done *by some one* or *something* else, the Verb is said to be in the Passive Voice; as, "I *was*

heard distinctly (i.e. *by some one unnamed*);" "they *shall be seen*;" "our friend *has been visited*."

PARTICIPLES.

1. The Participle is a form of the Verb which, like the Infinitive, does not assert, and therefore has no Nominative, and no variety of person or time. It is so called because it partakes of or *participates in* the nature of a Verb and an Adjective. Like a Verb, it expresses action; like an Adjective, it qualifies Nouns.

2. Participles may be classified in two ways.

3. If we think of them as Verbs, we may divide them into *Imperfect* and *Perfect*, according as they express an unfinished or finished action. The **Imperfect Participle** always ends in *ing*; the **Perfect** commonly in *ed* or *en*.

4. If we think of them rather as Adjectives, they may be divided into *Active* and *Passive*, according as the thing named by the Noun they qualify is shown by them to be the *doer* or the *receiver* of the action they express; as, "I am *writing*;" "he was *hurt*."

5. A Participle which is Imperfect is always Active, and *vice versâ*; but the same cannot be said of the Perfect and Passive Participles. The Passive Participle is always Perfect, though its character as such is often put aside (as in some of the tenses of the Passive Voice); but the Perfect Participle cannot be Passive unless it is formed from a Transitive Verb. The reason is obvious; an action which does not *pass over* to an object cannot be *received*; and a Participle expressing such an action cannot, except by a peculiar turn of language, describe or qualify a Noun.

6. As the first of these two modes of classification includes *all* Participles, it is the one which it is most convenient to use. The division into Present and Past is not strictly correct, as Participles do not in themselves express time. Thus, in the examples, "I am *coming*," "I was *coming*," the time of the action is not expressed by the Participle *coming*, but by the Auxiliary *am* or *was*.

7. Participles are used in two ways; (*a*) simply to qualify Nouns; as, "the child, still *sleeping*, was carried away;" (*b*) to form Tenses, in conjunction with Auxiliaries; as, "I *am walking*," "he *has fought*."

8. The Participial form in *ing* is often a Noun; as, "the invention of *printing*," "neat *writing* is good." Sometimes it partakes of the nature of a Noun and a Verb, and it is then equivalent to an Infinitive; as, "*seeing* is *believing*," i.e., "to *see* is to *believe*." This form is called by some grammarians the Participial Noun; by others the Infinitive in *ing*.

Note.—These three forms in *ing*, the Participle, the Noun, and the Infinitive in *ing*, are derived from three different Anglo-Saxon terminations, which have become confounded; *ende*, *ung*, and *an*.

CONJUGATION OF VERBS.

1. The **Conjugation** (con *together*, jungo *I join*) of a Verb means the joining together, or arrangement of all its parts in an orderly manner.

Conjugation of a Verb in its simplest form.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I love	1. We love
2. Thou lovest	2. You or ye love
3. He, she or it loves	3. They love.

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I loved	1. We loved
2. Thou lovedst	2. You or ye loved
3. He, she or it loved	3. They loved

Future Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I shall love	1. We shall love
2. Thou wilt love	2. You or ye will love
3. He, she or it will love	3. They will love
<i>Imperative</i> —Love	<i>Infinitive</i> —Love or To Love.

REGULAR, IRREGULAR, AND DEFECTIVE VERBS.

1. Verbs are called **Regular** when their Past Tense and Perfect Participle are formed according to the rule laid down, as in the above example.

2. If there be any variation from the rule, *i.e.*, if the Past Tense and Perfect Participle be *not* formed according to the above pattern, the Verb is called **Irregular**; as,

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
Bite	Bit	Bitten
Am	Was	Been

3. The Regular are sometimes called *weak*, and the Irregular *strong* Verbs.

4. If a Verb have no *Past Tense*, or no *Perfect Participle*, it is called a **Defective** Verb; as

<i>Present.</i>	<i>Past.</i>	<i>Perfect Participle.</i>
May	might	—
Forego	—	foregone
Shall	should	—
Will (when anaux.)	would	—
Can	could	—
Ought	—	—
Must	—	—
—	quoth	—

Note.—The old form of *could* was *couth* or *coud*, and the *l* has rept in in imitation of *would* and *should*. *Ought* is properly a Past Tense of *owe*, but is now only used in the Present. If we wish to make it Past we do so by using a Perfect Infinitive after it; thus, “I *ought* to do it to-day; I *ought* to *have done* it yesterday.”

5. The Irregular or Strong Verbs generally form the Past Tense, and sometimes the Perfect Participle, by a change of the Vowel; as, *dig*, *dug*.

6. The Irregular Verbs generally form the Perfect Participle by adding *en* or *n*; as, *take*, *take-n*. Many Verbs have in course of time lost the *en*, as *find*, *found*, where *found* is a contracted form of *found-en*.

7. The Irregular Verbs may be arranged under three Conjugations.

CONJUGATION I.

Where the Vowels of the *Present* Tense and the *Perfect* Participle are alike.

Words marked * are obsolete forms.

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>	<i>Contracted.</i>
<i>Fall</i>	fell	<i>fall-en</i>	
<i>Befall</i>	befell	<i>befall-en</i>	
<i>Hold</i>	held	<i>hold-en</i> *	now <i>held</i>
<i>Show</i>	showed	<i>show-en</i> *	= <i>shown</i>
<i>Sow</i> †	sowed	<i>sow-en</i> *	= <i>sown</i>
<i>Mow</i>	mowed	<i>mow-en</i> *	= <i>mown</i>
<i>Strew</i>	strewed	<i>strew-en</i> *	= { <i>strewn</i> or <i>strewed</i>
<i>Slay</i>	slew	<i>slay-en</i> *	= <i>slain</i>
<i>Draw</i>	drew	<i>draw-en</i> *	= <i>drawn</i>
<i>Blow</i>	blew	<i>blow-en</i> *	= <i>blown</i>
<i>Crow</i>	crew	<i>crow-en</i> *	now <i>crowed</i> reg.

† *Sew* (to use the needle) is regular.

<i>Know</i>	knew	<i>know-en*</i>	= <i>known</i>
<i>Grow</i>	grew	<i>grow-en*</i>	= <i>grown</i>
<i>Throw</i>	threw	<i>throw-en*</i>	= <i>thrown</i>
<i>Beat</i>	beat	<i>beat-en</i>	
<i>Shake</i>	shook	<i>shak-en</i>	
<i>Take</i>	took	<i>tak-en</i>	
<i>Forsake</i>	forsook	<i>forsak-en</i>	
<i>Eat</i>	ate	<i>eat-en</i>	
<i>Come</i> (and its compounds)	came	<i>com-en*</i>	= <i>come</i>
<i>Bid</i> (and <i>forbid</i>)	bade	<i>bidd-en</i>	
<i>Give</i> (and <i>for-</i> <i>give</i>)	gave	<i>giv-en</i>	
<i>Wake</i> (and <i>awake</i>)	woke	<i>wak-ed</i>	
<i>Lade</i>	laded	<i>laden</i>	or <i>laded</i>
<i>Strike</i>	struck	<i>strick-en</i>	now <i>struck</i>
<i>Rise</i> (and <i>arise</i>)	rose	<i>ris-en</i>	
<i>Smite</i>	smote	<i>smitt-en</i>	
<i>Ride</i>	rode	<i>ridd-en</i>	
<i>Stride</i>	strode	<i>stridd-en</i>	
<i>Hide</i>	hid	<i>hidd-en</i>	
<i>Slide</i>	slid	<i>slidd-en</i>	
<i>Chide</i>	chided	<i>chidd-en</i>	
<i>Drive</i>	drove	<i>driv-en</i>	
<i>Thrive</i>	throve	<i>thriv-en</i>	
<i>Strive</i>	strove	<i>striv-en</i>	
<i>Write</i>	wrote	<i>writt-en</i>	
<i>Bite</i>	bit	<i>bitt-en</i>	
<i>Run</i>	ran	<i>run-en*</i>	= <i>run</i>
<i>Lie</i>	lay	<i>li-en*</i>	= <i>lain</i>
<i>Do</i> (and its com- pounds)	did	<i>do-en*</i>	= <i>done</i>
<i>See</i> (and <i>foresee</i>)	saw	<i>seen</i>	

CONJUGATION II.

Where the Vowels of the *Past Tense* and *Perfect Participle* are the same.

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>	<i>Contracted.</i>
Clothe	<i>clad</i> or <i>clothed</i>	<i>clad</i> or <i>cloth-ed</i>	
Cleave	<i>clove</i>	<i>clow-en</i>	
Shear	<i>sheared</i> or <i>shore</i>	<i>shor-en*</i>	= <i>shorn</i>
Weave	<i>wove</i>	<i>wov-en</i>	
Freeze	<i>froze</i>	<i>froz-en</i>	
Steal	<i>stole</i>	<i>stol-en</i>	
Speak	<i>spoke</i> or <i>spake*</i>	<i>spok-en</i>	
Swear (<i>and for-swear</i>)	<i>swore</i> or <i>sware*</i>	<i>swor-en*</i>	= <i>sworn</i>
Bear (<i>bring forth</i>)	<i>bore</i> or <i>bare*</i>	<i>bor-en*</i>	= { <i>borne</i> and <i>born</i> (pass.)
Bear (<i>carry</i>) <i>and forbear</i>	<i>bore</i> or <i>bare*</i>	<i>bor-en*</i>	= <i>borne</i>
Tear	<i>tore</i> or <i>tare*</i>	<i>tor-en*</i>	= <i>torn</i>
Wear	<i>wore</i> or <i>ware*</i>	<i>wor-en*</i>	= <i>worn</i>
Break	<i>broke</i> or <i>brake*</i>	<i>brok-en</i>	
Get <i>and com-pounds</i>	<i>got</i>	<i>gott-en</i>	= <i>got</i>
Spin	<i>span*</i> or <i>spun</i>	<i>spun-en*</i>	= <i>spun</i>
Win	<i>won</i>	<i>won-en*</i>	= <i>won</i>
Tread	<i>trod</i>	<i>trodd-en</i>	
Choose	<i>chose</i>	<i>chos-en</i>	
Seeth	{ <i>seethed*</i> or <i>sod</i> (<i>sothe</i>) }	<i>soth-en*</i>	= <i>sodden</i> (<i>d=th</i>)
Swim	<i>swam</i>	<i>swum-en*</i>	= <i>swum</i>
Begin	<i>begun*</i> or <i>began</i>	<i>begun-en*</i>	= <i>begun</i>
Sing	<i>sung*</i> or <i>sang</i>	<i>sung-en*</i>	= <i>sung</i>
Hang	<i>hung</i> or <i>hanged</i>	<i>hung-en*</i>	= { <i>hung</i> or <i>hanged</i>
Swing	<i>swung</i> or <i>swang</i>	<i>swing-en*</i>	= <i>swung</i>
Spring	<i>sprung</i> or <i>sprang</i>	<i>sprung-en*</i>	= <i>sprung</i>
Sting	<i>stung</i> or <i>stang</i>	<i>stung-en*</i>	= <i>stung</i>
Ring	<i>rung*</i> or <i>rang</i>	<i>rung-en*</i>	= <i>rung</i>
Wring	{ <i>wrung</i> or <i>wrang*</i> }	<i>wrung-en*</i>	= <i>wrung</i>
Fling	<i>flung</i> or <i>flang*</i>	<i>flung-en*</i>	= <i>flung</i>

Cling	<i>clung</i> or <i>clang</i>	<i>clung-en*</i>	=	<i>clung</i>
Sink	<i>sunk*</i> or <i>sank</i>	<i>sunk-en*</i>	=	<i>sunk</i>
Drink	<i>drunk*</i> or <i>drank</i>	{ <i>drunk-en</i> (now adjective) }	=	<i>drunk</i>
Shrink	{ <i>shrunk*</i> or <i>shrank</i> }	{ <i>shrunk-en</i> (now adjective) }	=	<i>shrunk</i>
Slink	<i>slunk</i> or <i>slank</i>	<i>slunk-en*</i>	=	<i>slunk</i>
Sit	<i>sat</i>	<i>sat</i>		
Dig	<i>dug</i>	<i>dug-en*</i>	=	<i>dug</i>
Stick	<i>stuck</i>	<i>stuck-en*</i>	=	<i>stuck</i>
Shine	<i>shone</i>	<i>shone</i> or <i>shined*</i>		
Bind	<i>bound</i>	{ <i>bound-en*</i> (now adjective) }	=	<i>bound</i>
Find	<i>found</i>	<i>found-en*</i>	=	<i>found</i>
Grind	<i>ground</i>	<i>ground-en*</i>	=	<i>ground</i>
Wind	<i>wound</i>	<i>wound-en*</i>	=	<i>wound</i>
Tell	<i>told</i>	<i>told</i>		
Sell	<i>sold</i>	<i>sold</i>		
Abide	<i>abode</i>	<i>abode*</i>		
Stand (and its compounds)	{ <i>stood</i> }	<i>stood</i>		
Bring	<i>brought</i>	<i>brought</i>		
Think	<i>thought</i>	<i>thought</i>		
Buy	<i>bought</i>	<i>bought-en*</i>	=	<i>bought</i>
Beseech	<i>besought</i>	<i>besought</i>		
Seek	<i>sought</i>	<i>sought</i>		
Teach	<i>taught</i>	<i>taught</i>		
Catch	<i>caught</i>	<i>caught</i>		
Work	{ <i>wrought</i> or <i>worked</i> }	<i>wrought</i> or <i>worked</i>		
Fight	<i>fought</i>	<i>fought-en*</i>	=	<i>fought</i>

CONJUGATION III.

When the vowel of the Participle differs from the vowel in both the Present and the Perfect, *i.e.*, where the Participle seems derived from an obsolete form of the Past.

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>	<i>Contracted.</i>
Fly	<i>flew</i>	<i>flow-en*</i>	= <i>flown</i>
Swell	<i>swoll*</i> or <i>swelled</i>	<i>swoll-en</i>	} these three are now generally regular
Melt	<i>molt*</i> or <i>melted</i>	<i>molt-en</i>	
Help	<i>holp*</i> or <i>helped</i>	<i>holp-en</i>	

8. A few Irregular Verbs have no inflexion for either the Past Tense or the Perfect Participle ; as, *burst, cast, cut, put, shut, let, set, shed, split, hit, hurt, cost, spread*, etc. The following not only drop every affix, but shorten the long vowel ; *meet, met ; shoot, shot ; bleed, breed, feed, lead, speed*, which make *bled, bred*, etc., and *read*, which changes in sound (*rĕad*) but not in spelling. Some Verbs in *d* change *d* into *t*, and take no affix ; they are, *bend, lend, rend, send, spend*. *Build, gild, and gird* do the same, and have a regular form also.

9. There is also a class of Verbs in which the original regular affix *d* has become softened into *t*, first in sound and then in speaking. In this case the vowel sound of the Verb is commonly modified in pronunciation and sometimes also in spelling ; as, *creep, crept ; weep, sleep*, etc. ; *lose, deal, mean, leave, bereave*, etc. These are thus *Regular*, but *Contracted* Verbs. Such also are *flee, fled ; hear, heard ; lay, pay, say*, which make *laid*. etc.

10. The Verbs *be* and *go* are exceptional. They both take their past tenses (and *be* its present also) from other Verbs, now obsolete, having the same meaning. *Was* is from *wesan*, to be ; *went* from *wenden*, to go.

Note.—A few old Participles of Verbs now regular still remain to us ; as, *fraught* from *freight*, and *hewn, riven, graven, shapen, waxen*. The last three are obsolete.

Auxiliary Verbs.

1. Auxiliary Verbs are those which are used in connection with other Verbs to form the many varieties of time, voice, etc., for which we have no inflexions in English.

2. All our Auxiliaries are primarily independent Verbs, having a sense and meaning of their own; thus, "I *am*" = "I *exist*;" "I *have* a book" = "I *possess* a book;" "he *does* the work" = "he *performs* the work;" "you *should* go" = "you *ought* to go;" "he *would* do it" = "he *was resolved* to do it;" "I *may* know" = "I *am permitted* to know." When thus used they are called Principal Verbs.

3. When used as Auxiliaries they lose their own meaning (in most cases *entirely*), and are merely equivalent to inflexions of the Verb which they help; as, "I *am writing*," "I *have written*;" "he *does read* well;" "it is right that you *should go*;" "he said he *would do it*;" "I hope that I *may know* soon."

4. *Can* never thus loses its own meaning by union with another Verb; it cannot therefore properly be called an Auxiliary.

5. The two principal Auxiliary Verbs are conjugated as follows. Their simple forms only are given here, but they have compound forms throughout, like other Verbs.

BE.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I am	1. We are
2. Thou art	2. You <i>or</i> ye are
3. He is	3. They are

Past Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I was	1. We were
2. Thou wast	2. You <i>or</i> ye were
3. He was	3. They were

Future Tense.

Singular.

1. I shall be
2. Thou wilt be
3. He will be

Imperative—Be

Plural.

1. We shall be
2. You *or* ye will be
3. They will be

Infinitive—Be, *or* to be

Participles.

Imperfect—Being

Perfect—Been

HAVE.

Present Tense.

Singular.

1. I have
2. Thou hast (haves)
3. He has (haves)

Plural.

1. We have
2. You *or* ye have
3. They have

Past Tense.

Singular.

1. I had (haved)
2. Thou hadst (havedst)
3. He had

Plural.

1. We had
2. You *or* ye had
3. They had

Future Tense.

Singular.

1. I shall have
2. Thou wilt have
3. He will have

Imperative—Have

Plural.

1. We shall have
2. You *or* ye will have
3. They will have

Infinitive—Have, *or* to have

Participles.

Imperfect—Having

Perfect—Had

DEFECTIVE, OR DEFICIENT AUXILIARIES.

(*Having only Present and Past Tenses.*)

Present.

1. I shall, thou shalt, he shall, etc.
2. I will, thou wilt, he will*
3. I may, thou mayest, he may
4. I do, thou dost, he does†

Past.

1. I should
2. I would
3. I might
4. I did

Imperative—Do

* *Will* is also a principal Verb, and is then *regular*, and not defective; as, "He *wills* it;" "He has *willed* it."

† *Do* is also a principal Verb, and is then not defective.

6. It should be noted that the Auxiliaries *be* and *have* are always placed before the *Participles* of the Verbs which they help ; *do*, *shall*, *will*, and *may*, are placed before the *Infinitive*; the sign *to*, in this case, being always omitted.

EXPLANATION OF NEW VARIETIES OF TENSE.

1. We have seen that Time is *naturally* divided into three parts: *Present*, *Past*, *Future*. But the English Verb has only two forms: the *Present*, "I love;" the *Past*, "I loved;" whilst the *Future* is obtained by prefixing *shall* or *will*.

2. These three Tenses denote Present, Past, and Future time very *Indefinitely*, and on this account they are called **Indefinite** Tenses.

3. If we wish to express the time of the action with greater precision, we may do so by the use of the various simple tenses of the Auxiliary *be* prefixed to the Imperfect or Active Participle of the Verb we are conjugating; thus, "*I am writing*" means that I am engaged in writing at this present time, whereas "*I write*" may mean only that I am *in the habit* of writing.

4. The following are the three **Definite** Tenses of the Verb *to love*.

<i>Present Definite.</i>	<i>Past Definite.</i>	<i>Future Definite.</i>
I am loving	I was loving	I shall be loving
Thou art loving, etc.	Thou wast loving, etc.	Thou shalt be loving, etc.

5. Again, we may wish to express the idea of an action's being *finished* or *complete* at any time of which we are speaking; this leads to the formation of three **Perfect** Tenses. Those previously spoken of are, of course, *Imperfect* Tenses.

6. *Perfect Tenses* are formed by the use of the tenses of the Auxiliary *have* prefixed to the *Perfect Participle* of the Verb we are conjugating; thus,

<i>Present Perfect.</i>	<i>Past Perfect.</i>	<i>Future Perfect.</i>
I have loved.	I had loved.	I shall have loved.

7. Again :—These *Perfect Tenses* may be so modified as to express the idea of the action's having been continuous or *progressive* up to the time of its completion.

8. This is done just in the same way as the *Imperfect Tenses* were made *Definite*; i.e., by the use of *be*, and the *Imperfect Participle*. To make the three **Perfect Progressive** Tenses, we take the three *Perfect Tenses* of the Verb *be*, and prefix them to the *Imperfect Participle* of the Verb we are conjugating; thus,

<i>Present Perfect Progressive.</i>	<i>Past Perfect Progressive.</i>
I have been loving.	I had been loving.
<i>Future Perfect Progressive.</i>	
I shall have been loving.	

9. The *Infinitive Mood* has also its *perfect* form; as, *Infinitive*—To love; *Infinitive Perfect*—To have loved.

10. There is a Compound Participial form which requires notice. It is made up of the Active Participle of *have* and the Perfect Participle of the Verb conjugated; thus, "*having loved*." It is thus strictly the Perfect form of the Active Participle, and is correctly called the *Active Perfect Participle*; but it is more commonly called the *Compound Perfect Participle*.

POWER OF THE TENSES.

1. The **Present (Imperfect) Indefinite** expresses an action not over at the present time; as, "I see you." Most commonly it expresses a fact which is always

true, or a habitual state or action; as, "the earth *is* round;" "children *are* restless;" "he writes well."

2. The **Present (Imperfect) Definite** expresses more accurately that the action is going on at the present time; as, "I *am reading*, and do not wish to be disturbed."

3. The **Present Perfect** expresses an action *finished* at the present time; as, "I *have written* my letter."

Note.—This tense is often confounded with a past. It, however, denotes an action to be just completed, or completed during the course of *some time which has not yet elapsed*. We should say, "I *have walked* to-day," but, "I *walked* yesterday;" "No eclipse *has happened* this (*present*) month," but, "No eclipse *happened* last month."

4. The **Present Perfect Progressive** denotes that the action *now finished* was *previously progressive*; that is, up to the period of its completion; as, "I *have been writing* until this present moment."

5. The **Past (Imperfect) Indefinite** expresses an action which took place at some time past; as, "he *went* to London last year." It frequently expresses a state or action which was habitual at a time past; as, "He *lived* in London, and *visited* the country every year."

6. The **Past (Imperfect) Definite** expresses more precisely that an action was *not finished* at some *particular time* past; as, "I *was going* home when you met me yesterday."

7. The **Past Perfect** expresses that an action was *finished* at some time past; as, "I *had learned* the lesson before you told me."

8. The **Past Perfect Progressive**.—This tense again only differs from the last in this way: it denotes that the action finished at a particular past time was *previously progressive*, that is, up to the period of its completion; as, “*I had been burning* letters before leaving the room.”

9. The **Future (Imperfect) Indefinite** expresses that an action will take place at some time yet to come; as, “*He will write.*”

10. The **Future (Imperfect) Definite** expresses that an action will *not be finished* at some future time specified; as, “*I shall be writing* at seven o'clock.”

11. The **Future Perfect** expresses that an action *will be finished* at some future time specified; as, “*I shall have dined* by seven o'clock.”

12. The **Future Perfect Progressive**.—This tense only differs from the last in that the action to be finished at a future time is spoken of as being *progressive* until its completion; as, “*I shall have been writing* all day.”

IDIOMATIC TENSES, SOMETIMES CALLED MOODS.

1. Besides the above varieties of Tense, we have many more, which, in *addition* to expressing the *time* of an action, and its *completeness* or *incompleteness*, express also *other ideas* connected with it, as its uncertainty, or its dependence upon another action.

2. These varieties are classified by some grammarians under the heads of Subjunctive, Potential, etc., Moods; while by others they are not allowed any place at all in the Conjugation of the Verb. The great objections which

may be raised to both plans seem to be best met by calling them Idiomatic Tenses of the Verb. They may then be considered as belonging to the *Indicative Mood*, which they really do, since they have more or less of an assertive character. They are as follow.

3. (I.) The **Conditional** (or contingent) **Tenses**. These express an action or state *conditional* or *contingent* upon some other action or state, and are formed by the help of the Auxiliaries *would*, *should*, and sometimes *might*; as, "I *would go* at once, if I were you;" "I *should like* it, if he approved;" "I am sure he *would write* at once (*i.e.*, on some implied condition, as, 'if you asked him').")

Of these Tenses we have two; the (simple) **Conditional Tense**, which stands either for Present or Future time, "I *would, should, or might go*;" and the **Conditional Perfect**, "I *would, should, or might have gone*," which answers the purpose of a Past.

Note.—We sometimes use the auxiliary *would* to form a kind of *idiomatic past tense, denoting a habit*; as, "he *would sing* old songs, the product of his native hills;" where "he *would sing*" means "he *used to sing*."

4. (II.) The **Hypothetical Tenses**.—These tenses express a *hypothesis* or *supposition*, the action or state supposed being one that is uncertain, unlikely, or impossible; and they always occur in connection with a Conditional Tense in a preceding or following clause. Thus in the above sentences the Verb following the *if* in each case is a Hypothetical Tense. Of this class we have two varieties, the Present and Future, each having also its Perfect form.

There is one Verb, *be*, which has a special inflexion for its **Hypothetical Present** Tense; it is as follows, "if I *were*," "if thou *wert*," "if he *were*," etc. In other Verbs this tense is formed either by prefixing the Hypothetical Present of *be* to the Imperfect Participle of the Verb to be conjugated; as, "if I *were writing*;" or simply by using the past tense after *if*; as, "if I *wrote*."

Note.—This tense must be distinguished from a mere past tense by the sense of the sentence. In the example, "if I *spoke*, he did not answer," we have simply a past tense; in the sentence, "If I *spoke* (i.e. *now*) he would not answer," we have a Hypothetical Tense.

The **Hypothetical Future** is formed either by the Hypothetical Tense of *be*, or the auxiliary *should*, prefixed to an infinitive; as, "if I *should go*," "if I *were to go*."

The Conjunction *if* (or occasionally *though* or *unless*) precedes these tenses, unless where it is understood; as, "*were* it so," for "*if* it *were* so."

The form *were* is sometimes used, especially in poetry, for *would be*; as, "it *were* folly to act thus." In this case, of course, it is really a Conditional Tense.

5. (III.) The **Subjunctive Future Tenses**.—These tenses, of which there are two, a Simple and a Compound (Perfect), express an action which is the object, purpose, or result of any other action; as, "I desire *that you may become wise*;" "I do it *that you may be happy*." They are formed by the help of the Auxiliary *may*, when used after a *Present* or *Future*; or *might*, when used after a *Past* Tense; *should* is also used indifferently in either case; as, "I desire *that you should become wise*;" "I did it *that you might be happy*;" "I wished *that he should go*."

These Tenses are generally preceded by the Conjunction *that*, but they may also follow *lest*, *unless*, etc.

Note.—*May*, *might* and *should*, are frequently used as Principal Verbs, even after the Conjunction *that*; as, "I know that I *may* go;" "he told me that I *might* go;" "he says that I *should* (*i.e.* ought to) go." In these examples they do not help to form tenses of the Verb *go*, and must be considered as independent Verbs. A difficulty sometimes arises in distinguishing between the two uses, from the fact that *may* and *might* are sometimes used elliptically for *may be able*, *might be able*, and thus make a sort of Subjunctive Future of the Verb *may*. *Could* is similarly used.

6. (IV.) The **Elliptical Future Tense**.—This Tense is conjugated *without any inflexion or auxiliary*, and is preceded by *if*, or sometimes by *lest*, *unless*, *though*; as, "If I be;" "If thou be;" "If he have," "If we have," etc. There has been much discussion about the nature and force of this Tense, owing to the variety of usage which has prevailed about it at different periods of our history, and among eminent writers even of the same period. It is, however, generally agreed that it is really a *Future* Tense, with the sign of futurity (*shall*) omitted ("If I be" = "If I *shall* be;") and that it ought only to be used when an action is spoken of as both *uncertain* and *future*. Still it was constantly used by our translators of the Bible, and has been often used since their time, to denote a *present* uncertain action. So Milton—

"Fairest of stars, last in the train of night,
If better thou *belong* not to the dawn."

And Cowper—

"If his country *stand* not by his skill,
At least his follies have not wrought her fall."

And we often say, "if it *be* so;" meaning, "if it *is* so."

7. (v.) To these we may add the **Emphatic Tenses**. These are the Present and Past, formed by the help of the Auxiliary *do*; as, "I *do* love," "I *did* love;" and the Future, formed by reversing the usual order of the Auxiliaries *shall* and *will*; as, "I *will* love," "Thou *shalt* love," etc. The tenses formed by *do* are also commonly used in interrogative and negative sentences; as, "do you know?" "I do not know;" in poetry for the sake of metre; and also to avoid the repetition of a Verb; as, "you read better than I *do* (read);" "he likes music, and so *do* I."

8. Remarks on the Imperative Mood.—

Properly speaking, the Imperative Mood has no variety of person or number; as the person or thing commanded can only be in the second person; and the word used is the same, whether we address one or many. We have, however, a form expressive of *desire* for ourselves or others, which is commonly considered to be a part of the Imperative Mood, though it is rather an *Optative* Tense; Thus,

<i>Singular.</i>	<i>Plural.</i>
Let me go (<i>desire</i>)	Let us go (<i>desire</i>)
Go (Thou)	Go (You)
Let him go (<i>desire</i>)	Let them go (<i>desire</i>)

We have something more like a real Imperative in the first person when we say "turn we (for 'let us turn') now to another subject."

We sometimes express a desire in *all the three persons*, by using the Subjunctive Future without a Conjunction; thus, "*May* I, you, they, *be* happy;" *i.e.*, "I desire that I, you, they, *may be* happy."

CONJUGATION OF THE VERB IN THE PASSIVE VOICE.

1. The English Verb has no inflexions for the Passive Voice, which is therefore formed by the help of an Auxiliary. We make the Passive Voice of a Verb by placing its Perfect Participle after the various moods and tenses of the Verb *to be*; thus, Infinitive Mood, "*to be loved*;" Present Tense, "*I am loved*;" Conditional Tense, "*I would be loved*."

2. As no action can be *received* unless it *passes over* to some object, it is plain that *only Transitive Verbs* can be put into the Passive Voice. (But see Syntax, rule ix., 5.)

3. The Verb *to be* is sometimes used with the Perfect Participle of some Intransitive Verbs of Motion; as, "*I am come*," "*they are gone*," "*the sun is risen*." Here there is no Passive Voice, the Nominative being in each case the *doer*, not the *receiver* of the action; and the Verb *to be* is only used by an idiom instead of *to have*, to form Perfect Tenses. We might express the same sense thus, "*I have come*," "*They have gone*," "*The sun has risen*."

TABLE SHOWING THE FULL CONJUGATION OF A VERB.

ACTIVE VOICE.

*Participles.**Imperfect*—Loving*Perfect*—Loved*Compound Perfect*—Having loved*Compound Perfect Progressive*—Having been loving*Infinitive Mood.*

To love.

Definite—To be loving*Perfect*—To have loved*Perfect Progressive*—To have been loving.

Indicative Mood.

	<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Future Tense.</i>
<i>Indefinite ...</i>	I love	I loved	I shall love
<i>Definite</i>	I am loving	I was loving	I shall be loving
<i>Perfect</i>	I have loved	I had loved	I shall have loved
<i>Perf. Prog....</i>	I have been loving	I had been loving	I shall have been loving

Idiomatic Tenses.

Conditional.

Simple—I would, should, or might love.

Perfect—I would, should, or might have loved.

Hypothetical.

Present—(If) I loved or were loving

Perfect—(If) I had loved or had been loving

Future—(If) I were to love or should love

Future Perfect—(If) I were to have loved or should have loved.

Subjunctive Future.

Simple—(That) I may, should, or might love

Perfect—(That) I may, should, or might have loved.

Elliptical Future.

(If) I love or be loving

(If) Thou love or be loving

(If) He love or be loving, etc.

Emphatic.

Present—I do love

Past—I did love

Future—I will love, thou shalt love, he shall love, etc.

Idiomatic Imperative, or Optative.

First Person—Let me love Let us love or love we.

Third Person--Let him love Let them love

PASSIVE VOICE.

*Participles.**Imperfect*—Being loved**Perfect*—Been loved*Compound Perfect*—Having been loved*Infinitive Mood.*

To be loved*

Perfect—To have been loved*Imperative Mood.*

Be loved

*Indicative Mood.**Present Tense.**Past Tense.**Future Tense.**Indef.*—I am loved

I was loved

I shall be loved

Defn.—I am being loved

I was being loved

I shall be being loved

Perft.—I have been loved

I had been loved

I shall have been loved

The Progressive forms can be made, but are hardly ever used.

*Idiomatic Tenses.**Conditional.**Simple*—I would, should, or might be loved.*Perfect*—I would, should, or might have been loved.*Hypothetical.**Present*—(If) I were loved*Perfect*—(If) I had been loved*Future*—(If) I were to be loved, or should be loved*Future Perfect*—(If) I were to have been loved, or should have been loved.*Subjunctive Future.**Simple*—(That) I may, should, or might be loved*Perfect*—(That) I may, should, or might have been loved.

*The Active form is sometimes used for the Passive; as, a house building, for *being built*; a farm *to let*, for *to be let*.

Elliptical Future.

(If) I be loved
(If) thou be loved
(If) he be loved, etc.

Emphatic.

Present } Not used
Past }

Future—I will be loved, thou shalt be loved, e.c.

Idiomatic Imperative.

First Person—Let me be loved Let us be loved

Third Person—Let him be loved Let them be loved.

Note.—Most of the Idiomatic Tenses can assume the *Progressive* form, by the change of “love” into “be loving” in the Active Voice, and “love” into “being loved” in the Passive Voice.

Adverbs.

1. **Adverbs** generally have no inflexion.

2. A few, however, like Adjectives, have degrees of comparison. These are chiefly adverbs of manner. They are compared :

(1.) By adding *er* to form the comparative, and *est* to form the superlative.

<i>Possessive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Soon	soon- <i>er</i>	soon- <i>est</i>
Often	often- <i>er</i>	often- <i>est</i>
Seldom	seldom- <i>er</i>	seldom- <i>est</i>

(2.) Irregularly.

Well	<i>better</i>	<i>best</i>
Badly	<i>worse</i>	<i>worst</i>
Little	<i>less</i>	<i>least</i>
Much	<i>more</i>	<i>most</i>

(3.) By prefixing *more* and *most*.

CHAPTER III.

DERIVATION.

1. By **Derivation** (*de from, rivus a river*) we mean the formation of words from other words, which are, as it were, their *source*. In the elementary study of this subject as regards the English language, we have to notice—*First*, the way in which our own Anglo-Saxon shaped itself out of its *root-words*; and, *Secondly*, the way in which other languages, especially Latin and Greek, have been laid under contribution in order to enrich it.

2. Words may be either Primitive, Derivative, or Compound.

3. A **Primitive** word is one that is not derived from any simpler word; as, *boat, good*. When such a word has derivatives formed from it, it is called a **Root**.

4. A **Derivative** word is one which is formed from a *root* or *primitive word*. There are two ways by which derivatives are formed; (1.) The modification of the root itself, often after the manner of an inflexion; as, *stroke* from *strike*; (2.) The addition of a syllable *before* the root, called a *prefix*; as, *unwise*; or one *after* the root, called an *affix*; as, *wis-dom*.

5. A **Compound** word is one made up of two or more primitive words; as, *ink-stand, hus* (house)-*band-man*.

Anglo-Saxon Derivations.

The Saxon words which are derived from others *by a change in the root*, may be arranged under the following heads.

1. NOUNS (and a few Adjectives) derived from VERBS, which are allied to PERFECT PARTICIPLES.

(1.) Some are formed by a change in the vowel ; as,

Band, bond,	<i>from Perfect Participle of bind</i>	
Bliss	„	„ bless
Dole	„	„ deal
Food	„	„ feed
Knot	„	„ knit
Sale	„	„ sell
Song	„	„ sing
Stake, steak, stock	„	„ stick
Whole	„	„ heal
Wrong	„	„ wring
Wrath, wroth, wreath	„	„ writhe

(2.) Some by the Participial *d* or *t*, with or without a change in the vowel also ; as

Brand	<i>from</i>	bren (burn)	Ford	<i>from</i>	fare
Cud	„	chew	Head	„	heave
Deed	„	do	Kind	„	kin
Field	„	fell	Mead	„	mow
Flood	„	flow	Seed	„	sow
			Wild	„	will
Cleft	„	cleave	Joint	„	join
Drift	„	drive	Rent	„	rend
Frost	„	freeze	Rift	„	rive
Gift	„	give	Theft	„	thieve
Graft	„	graff	Tight	„	tie
Guilt	„	(be)guile	Want	„	wane
Haft	„	have	Weft	„	weave
Halt, hilt	„	hold			

(3.) Some by the Participial *en* or *n*, with or without a change in the vowel also ; as,

Bacon	<i>from</i>	bake	Garden	<i>from</i>	guard
Bairn (Scotch),		bear	Heaven	„	heave
Craven	„	crave	Stern	„	stir
Dawn	„	daw (to dawn)	Token	„	teach

Main (in might and *main*, *main* force) from *may*.

The *n* has been changed to *m* in a few words; as, *team* from *tow*, *seam* from *sew*, *bloom* from *blow*.

(4.) Some by a change in the consonant, as from a flat to a sharp mute,* with or without a change in the vowel:

Bath	<i>from</i>	bathe†	House	<i>from</i>	house†
Batch	„	bake	Life	„	live
Belief	„	believe	Loss	„	lose
Breath	„	breathe	Speech	„	speak
Ditch, dike	„	dig	Stitch	„	stick
Glass	„	glaze	Web, woof	„	weave
Grass	„	graze†	Watch	„	wake

2. NOUNS derived from VERBS by the addition of *th*, which are allied to the THIRD PERSON SINGULAR of the Verb. These are often names of actions, or of qualities (*Abstract Nouns*).

		Birth, <i>that which one</i> beareth			
		Broth	„	„	breweth
Death	<i>from</i>	dieth	Might	<i>from</i>	mayeth
Draught‡	„	draweth	Ruth	„	rue
Drought‡	„	dryeth	Sight‡	„	seeth
Earth	„	eareth	Smith§	„	smiteth
Filth	„	(de)fileth	Stealth	„	stealeth
Flight	„	flyeth	Tilth	„	tilleth
Growth	„	groweth	Troth, truth	„	troweth
Health	„	healeth	Weight‡	„	weigheth

* We change some Latin Verbs into Nouns in the same manner; thus we have *advice* from *advise*, *choice* from *choose*, *use* from *use*.

† In these examples and some others, the *Verb* is more probably derived from the *Noun*.

‡ Here *th* has become changed into *ht*.

§ “Whence cometh Smyth, albe he knight or squire,
But from the *smith* that *smiteth* at the fire?”

The following, which seem to be derived from Adjectives, are really derived from the corresponding Verbs now obsolete : Breadth, dearth (*maketh dear*), depth (*dippeth*), height (Milton writes *highth*), length, sloth, width, youth.

3. VERBS formed from other VERBS. These are formed, like the Nouns in § 1. Classes (1.) and (4.), by a change in the vowel or the consonant sound ; as,

Droop	from	drop	Drench	from	drink
Fell	„	fall	Dredge	„	drag
Set	„	sit	Blench	„	blink
Raise, rouse	„	rise	Wrench	„	wring

4. ADJECTIVES derived from other ADJECTIVES. These are the Ordinal numbers, which are derived from the Cardinal ones by the addition of *d*, as in *third* (*thrid*), or of *th*, as in *fifth*, etc. This termination is thought to be a superlative affix, just as *first* is superlative of *fore* (*fore-st*). *Second* is from the Latin *secundus*.

5. ADVERBS derived from ADJECTIVES, etc., by old inflexional endings.

Once, *twice*, etc., *hence*, *whence*, *thence* ; *amidst*, *against*, etc., are formed by an old *genitive* ending, *es*, variously modified. The *s* in *betimes*, *unawares*, *towards*, *backwards*, has the same origin. *Hither*, *thither*, *whither*, are formed by old *dative* endings.

6. PREPOSITIONS, CONJUNCTIONS, etc., derived from other parts of speech, chiefly NOUNS and VERBS. Thus,

1) *Among* from *gemang*, Perf. Part. of *mengian*, to mix.

By from *beon*, to be.

Down (so the *Noun* down) from *dufan*, to dip.

For from a Gothic word implying cause.

From from *frum*, beginning.

Off and *of* from a Gothic word implying derivation-

To " " ending.

Through from *thura* (Teutonic), a door.

Since and *sith* (Old English) = seeing or seen that.

Under = on-neder (nether) from *nith* or *neath*, the lowest part.

With from *withan*, to join.

With in *without* from *wyrthan*, to be.

- (2) *And* (so *an*, used for *if* by old writers) is imperative of *anan*, to grant.

But (*bot*), conj., is from *botan*, to add.

But, prep. = *be-out* or *without*. In Scotland the *but* of a house is the outer, and the *ben* (*be-in*), the inner compartment.

The following example illustrates both meanings:

"*Bot* thy work shal endure in laude and glorie,

But (without) spot or fault."

If is imperative of *gifan*, to give (*yf* and *yef* in Chaucer).

Else, *lest*, and *unless* are imperatives of *alesan* and *oulesan*, to dismiss.

Though is imperative of *thafian*, to allow.

Yet " *getan*, to get.

Or is a contraction of *oder*, other; comparative of *odd*, participle of *owe*.

- (3) *That* (so *the*, *this*, *than*, *then*) is from *thean*, to take or assume.

Enough is from imp. of *genogan*, to multiply.

—*ward* " *wardian*, to look at.

Anglo-Saxon Prefixes.

1. *A* = *up*, forming *Verbs*; as, awake, arise, arouse.

A = *on* or *at*, forming *Adjectives*, *Adverbs* and *Prepositions*; as, alive (on life), asleep, aside, ashore, aloft, aground, a(h)aft, a(b)aft; a(b)ove, amid, along, around.

A = *ge* or *ye* (Participial prefix), forming *Adverbs*, etc., as, among, adrift, awry.

2. *All*, forming *Adverbs*, etc.; as, alone (all one), aloof (all off), already, almost, although, albeit.

3. *Be* = *be* (Verb) forming *Verbs* from other *Verbs*, and having an intensive force; as, befool, befriend, belie, bedim, bepraise, besprinkle, bewail.

Be = *by*, forming *Adverbs*, now used as *Prepositions* and *Conjunctions*; as, before, behind, beside, beyond, beneath, because.

4. *For** = *forth* or *away*, forming *Verbs*; as, forbear, forsake, for(e)go, forgive, forfeit.

5. *Fore*, forming *Verbs* and *Nouns*; as, forecast, foretell, foreshadow, forestall, forefather, forethought.

6. *Mis* from *miss* (Verb), forming *Verbs* and *Nouns*, and having the force of *wrong*; as, mistake, mishap, misdeed.

7. *N* = *no* or *not*, forming *Adjectives* and *Adverbs*; as none (no one), never (not ever), neither.

8. *Off*, 9. *Over*, 10. *Out*, 11. *Under*, 12. *Up*, all independent words in present use, forming *Verbs* and *Nouns*; as, offspring, offshoot; oversee, overcharge; outrun, outdo; undersell, understand; uplift, upheave.

13. *Un* = *not*, forming *Adjectives* and *Verbs*; as, untrue, unclean, undo, unsettle.

14. *With*, meaning *against* or *from*; as, withstand (formerly *gainstand*; so we have *gainsay*, to speak against); withdraw, withhold.

* This prefix is derived from Latin through French; but has become thoroughly naturalized.

Anglo-Saxon Affixes.

These are very numerous ; the following are the most important.

1. Those which form NOUNS from VERBS. These generally indicate an *agent* or *doer*. They are :—

Er, ar, yer, masculine; as, dealer, hunter, beggar, liar, lawyer, sawyer.

Ster, feminine;* as, spinster. This affix has now lost its special meaning. It is found in a few words denoting persons employed in a trade, etc.; as, maltster, barrister, songster, upholster-er (masc. affix superadded); and in many proper names derived from trades; as, Brewster, Kempster (Comber of wool), Baxter (Bakester).

Ard, art, intensive; as, drunkard, coward, sluggard, wizard, laggard or laggart, braggart.

2. Those which form NOUNS from other NOUNS.

(1) Those denoting *state, condition, action*, etc.

Dom (*deman* to judge); as, kingdom, dukedom; (from Adjectives) wisdom, freedom.†

Head, hood (*heafan* to raise); as, Godhead, manhood, priesthood.

Red; as, kindred, hatred.

Ry or *ery*; as, slavery, witchery, stitchery. This is formed from an Anglo-Saxon plural, and has the force of a collective in many words, such as Jewry, rookery, gentry, yeomanry.

Ship (from Verb *shape*); as, lordship, worship (worth-ship).

Ter; as, laughter, slaughter.

Y; as, cutlery, beggary, pottery, archery, folly. Some of these words have come to mean the *place* where a work is carried on; as, smithy, foundry, brewery.

* The feminine affix *ess* is of French origin.

† The *dom* in *seldom* is a dative inflexion of *sel*, time; thus, seldom = at times.

(2) Diminutives:

El, le; as, bundle, satchel (from sack), thimble (thumb), kernel, nozzle (nose).

Et (probably Fr., but naturalized); as, billet, bullet, locket, pocket (poke, *a bag*), owlet.

Kin (same as Noun *kin*), a *child* or *son*, thence a *little one*; as, lambkin, napkin (*nappe* a cloth, Fr.), pipkin. Many surnames are formed by adding *kin* or *son* to a Christian name; as, Tomkin, Thomson; Peterkin or Perkin; Watkin, Watson, from Walter; Simkin, Simson, from Samuel.

Lt (from *lyt*, little); as, brooklet, cutlet, streamlet.

Ling (from *belong*), having the same force as *kin*; as, darling, gosling.

Ock; as hillock, bullock.

Ow (its diminutive force is now lost); as, shadow, window, meadow, pillow.

Y, or (Scotch) *ie*; as, baby, Johnny, lassie.

3. Those which form NOUNS from ADJECTIVES.

(1) Such as form Abstract Nouns:

Ness (*nesse* a promontory); as goodness, sweetness, and many hundreds of others.

Ry, ery (see § 2. (1).); as, bravery, finery.

(2) Diminutive:

Ing; as, Atheling, tithing (part of a shire), farthing (*fourthing*), riding from *third* or *thrid* (= $\frac{1}{3}$ -shire). *North-thriding* became North-Riding. (So *shilling* from *scylan* to divide).

4. Those which form VERBS from other VERBS.

Er, having commonly a *frequentative* force; as, batter (from *beat*), chatter, wander (from *wend*).

Lt, having a *diminutive* force; as, prattle (from *prate*), shuffle (from *shove*), ramble (from *roam*), wrestle, gamble.

5. Those which form VERBS from NOUNS or ADJECTIVES.

En (implying the *giving* of a quality); as, brighten, strengthen, hearten (now used only in *dishearten*), freshen.

Le; nestle, curdle, sparkle, crumble.

Note.—It is often hard to decide whether a Noun or Adjective is derived from a Verb, or vice versa. In many cases where the primitive root is a Verb, another Verb is formed from the derived Noun or Adjective. Thus from *cnigan* to bend, we have *knee*; and from *knee* comes *kneel*. So from *dusan* to dip, we have *deep*; and from *deep* comes *deepen*.

6. Those which form ADJECTIVES from NOUNS, VERBS, etc.

(1) *Ed* (Participial affix); as, wretched, ragged. It is especially used in compound words; as, blue-eyed, quick-witted.

En, meaning *like* or *made of*; as, ashen, flaxen, silken.

Ern; as, Northern, Southern.

Fold, denoting repetition; as, tenfold, manifold.

Ful (*full*); as, fruitful, plentiful.

Ish, denoting a likeness, or a slight degree of a quality; as, Romish, English; blackish, sourish.

Less, denoting the absence of a thing or quality; as, childless, careless.

Like or *ly* (*lich*, like); as, warlike, manly.

Note.—The affix *ly*, added to almost any *Adjective* of quality, forms an *Adverb*; as, nice, nicely.

Some, denoting (like *ful*) a high degree of a quality; as, glad-some, tiresome, delightful (Old English for delightful), buxom (= *boughsome*, i.e., bending or pliable).

Ty (*tig* ten), forming the numerals twenty, thirty, etc.

Y (*ig*), or *ey* if the word ends in *y*; as, airy, flowery, heady, clayey.

Anglo-Saxon Roots.

Ac, oak; *ac-orn*, Axholm, Auckland.

Aft, hind part; *after*, a-h-aft, a-b-aft.

Ær, before; *ere*, ear-ly, *erst*.

Æthel, noble; *Athel-ing* (*heir* to the Saxon throne), *Ethel-bert*, *Ethel-red*, *Ethel-dred*, *Athel-ney* in Somersetshire, where Alfred and his nobles concealed themselves from the Danes.

Bald, brave; *Bald-win*, *Ed-bold*.

- Bana, *death*; *bane*, *bane-ful*, *wolf's-bane*.
 Beodan, *to pray or command*; *bid*, *bead-le*, *bedes-man*, *bead* (used in counting prayers).
 Beorgan or Byrgan, *to protect*; *bar*, *bark*, *barge*, *barn*, *burrow*, *bury*, *burgess*, *borough*, *Edin-burgh*, *Canter-bury*.
 Beorht, *bright*; *Ethel-bert*. *Al-bert*.
 Bicnian, *to nod*; *beck*, *beck-on*, *beac-on*.
 Blaec, *pale*; *bleach*, *bleak*.
 Blæsan, *to blow*; *blast*, *blos-som*, *bloom*, *blus-ter*.
 Bidan, *to wait*; *bide*, *a-bide*.
 Bæth, *bath*; *Bath*, *Bad-en*.
 Brad, *broad*; *Brad-burn*, *Brad-hurst*.
 Brennan, *to burn*; *burn*, *brown*, *brunt*, *brand*, *bran(d)-new*, *brandy*.
 Buan, *to inhabit*; *boor*, *neigh-bour*, *bower*.
 Bugar or Bygan, *to bend*; *bow*, *bough*, *bay*, *el-bow*, *bug-le*, *bux-om*.
 Burne, *stream*; *Ash-bourne*, *Brad-burn*, *Mary-le-bone*.
 Ceapian, *to market*; *chaff-er*, *chap-man*, *Cheap-side*, *Chep-stow*, *Chippen-ham*, *Chipping Norton*, *Copen-hagen* (haven of merchants).
 Ceaster (Latin, castra), *camp*; *Chester*, *Lei-cester*.
 Ceorl, *countryman*; *churl*, *girl* (applied formerly to either sex).
 Cryc, *a crook*; *crick*, *creek*, *crick-et*, *crotch-et*.
 Cunnan, *to know*; *can*, *ken*, *un-couth*, *cunning*, *king*, *canny* (Sc.)
 Cwysan, *to crush*; *quash*, *s-queese*.
 Cyn, *race*; *kid*, *kind*, *kind-red*, *kith*, *kin*.
 Cyran, *to turn*; *char*, *char-woman*, *chair*, *churn*, *cart*, *ajar*, *kernel*.
 Dæg, *day*; *daw-n*, *daisy* (*day's eye*).
 Deawian, *to moisten*; *dew*, *dough*, *thaw* (d=th).
 Deman, *to judge*; *deem*, *doom*, *Dem-pster*.
 Den, *vale*; *den*, *Tenter-den*, *Missen-den*.
 Deor, *any wild animal*; *deer*, *Der-by*, *Dur-ham*.
 Disc, *plate*, *board*; *disc*, *desk*, *dish*.
 Don, *to do or put*; *do*, *don* (=do on), *doff* (=do off).
 Dreogan, *to work*; *drudge*.
 Drigan, *to dry*; *drought*, *drug*.
 Dun, *or don*, *a hill*; *Snow-don*, *the Downs*.
 Dyppan and dufen, *to dip*; *dip*, *deep*, *dive*.

- Ea or ey, *land by water*; Angles-ey, Bermonds-ey, Surr-ey, Chels-ea.
 Ead, *blessing, prosperity*; Ed-ward, Ed-win.
 Eald, *old*; ald-erman, Ald-borough, Ald-gate, eld, eld-erly.
 Eag, *eye*; eye, Eg-bert.
 Efese, *brim, brink*; eaves of a house, Eves-ham (*i.e.*, a dwelling on the bank or brink of a river), eaves-dropper.
 Elne, *ell, originally the arm*; el-bow.
 Engle, *Angle, one of the Angli*; Engle-land (England).
 Eorl, *brave man*; earl.
 Erian, *to plough, till*; an ear of corn, ear-ing (Genesis xlv. 6; Exod. xxxiv. 21).
 Fadan, *to set in order*; fad, fid-dle, fid-get.
 Faran, *to go*; fare, thorough-fare, fare-well, ford, Ox-ford, ferry, way-faring.
 Fell, *hill* (Danish); Scaw-fell.
 Feoh, *value*; fee, feudal (*feodal*).
 Feorm, *food*; farm.
 Fian, *to hate*; fiend, foe, feud (a quarrel), fie.
 Fleogan, *to flee*; fly, flit, flutter, fluster, fledge.
 Fleot, *river, a place where vessels float*; North-fleet, Fleet-Street.
 Folk, *folk*; Suf-folk.
 Fengan, *to take hold of*; finger, fang.
 Freon, *to love*; fri-end, God-frey.
 Frician, *to jump*; frisk, freak, frog.
 Fugol, *bird*; fowl, fowler.
 Fulian, *to corrupt*; foul, filth, de-file.
 Fullian, *to thicken*; full-er.
 Fysan, *to hurry*; fuss.
 Gabban, *to scoff*; jabb-er, gabb-le, gibb-erish.
 Galan, *to sing*; nightin-gale, wail, bewail.
 Gangan, *to go*; gang, gang-way.
 Geard, *enclosure*; yard, gard-en, gird, girdle.
 Geotan, *to pour*; gut-ter, gush.
 Gerefá, *governor*; borough-greeve, Sheriff (= shire-greeve), land-grave.
 God, *good*; GOD, *god-speed* (good speed), gos-pel (good-spell), gossip (*god-sib, akin in God, a God-parent*).
 Gorst, *furze*; gorse, gorse-lettuce, goose-berry.

- Grafan, *to dig; grave, en-grave, groove, graff, graft, grove, grub.*
 Greot, *dust; grit, grate.*
 Gripan, *to seize; grip, gripe, grasp, grapple, grope, group, grape, gravel.*
 Hafoc, *hawk; havoc. Laferc is contracted to lark, as hafoc to hawk.*
 Hals, *neck; hal-ter, hals-er.*
 Ham, *home, dwelling; Walt-ham-stow, Ham-pstead.*
 Hangan, *to hang; hank, haunch, hinge, hanker, Stonehenge.*
 Here, *army; Here-ford.*
 Helan, *to cover, to heal; hill, hell, hold (of ship), hole, hall, hull, holt*
 (a knoll covered with trees), heal, hale, whole.
 Hleaw, *small hill or rising ground; Houns-low, Ward-law.*
 Hlidan, *to cover; lid, eye-lid, lot, blot, glade (gehled), cloud.*
 Hlifian, *to raise; lift, loaf, loft, lord, lady.*
 Holm, *river island or flat land; Ax-holm, The Holm, Stock-holm.*
 Hund, *dog; hound, hunt, Houn-slow.*
 Hurst, *forest; Mid-hurst, Pens-hurst.*
 Hyth, *haven; Hith, Green-hithe, Rother-hithe.*
 Ing, *pasture, meadow; Read-ing, Deep-ing, Worth-ing.*
 Leag, *meadow; lea, Elms-ley, Bur-leigh.*
 Leas, *false; leasing (Psalm iv.)*
 Lecgan, *to lay; lie, lair, layer, law, ledge, know-ledge.*
 Lifian, *to live; life, belief, believe, leave.*
 Lœccan, *to seize; lace, latch, luck, clutch.*
 Lœcnian, *to cure; leech, leach or leech (a physician).*
 Lœdan, *to lead; lead, lode-star, lode-stone.*
 Lœswe, *pasture; Lewcs.*
 Lufian, *to love; lief.*
 Lycan, *to close up; lock, wed-lock, block, block-head.*
 Mœnan, *to think; mean, mind, mindful.*
 Magan, *to be able; may, might and main.*
 Mengan, *to mix; mingle, among, amongst, many.*
 Mere, *lake, or marsh; Mere-street, Winder-mere.*
 Metsian, *to feed; meat, mess, mess-mate, moth.*
 Mor, *moor; West-more-land, Glen-more.*
 Mund, *defence; Ed-mund, Sax-mund-ham.*
 Næsse, *promonotory (nasus, nose); Sheer-ness, Caith-ness, The Naze.*
 Neothe, *under part; nether, nether-most, be-neath, under-neath,*
 Nether-by, Nether-lands.

- Nord, *north*; *Nor-wich*, *Nor-folk*, *Nor-ton*.
 Reafian, *to steal*; *rob*, *bereave*, *reft*, *rove*, *ravin*.
 Ræpan, *to bind*; *rope*.
 Red, *counsel*; *rede*, *Ethel-red*, *Mild-red*.
 Red, *reed*; *Red-bridge*, *Rad-ford*.
 Rein, *clean*; *rinse*, as *cleanse* from *clean*.
 Rethra, *rower*; *Rother-hithe*, *rudder*.
 Ric, *dominion*; *bishop-ric*, *Ken-ric*.
 Rician, *to draw together*; *rake*, *rack*, *rick*, *riches*.
 Riman, *to extend*; *rim*, *room*, *brim*, *roam*.
 Ripan, *to cut*; *reap*, *rip*.
 Sceapan, *to form*; *shape*, *shop*, *ship*, *friend-ship*, *land-scape* (*land-skip* O.E.)
 Sceotan, *to cast forth*; *scat-ter*, *scot-lot*, *shut*, *shoot*, *shot*, *shuttle*, *sheet*, *skit*, *sketch*, *sheet-anchor*.
 Scethan, *to injure*; *scatheless*.
 Scylan, *to divide*; *skill*, *scale*, *shoal*, *scull*, *shoulder*, *scowl*, *slate*, (O.E. *slate*), *skilling*.
 Sciran, *to cut*; *shear*, *share*, *plough-share*, *shire*, *scar*, *score*, *short*, *shirt*, *skirt*, *shred*, *sherd*, *sheer*, *shore*.
 Scridan, *to clothe*; *shroud*.
 Scufan, *to thrust*; *scuffle*, *shove*, *shovel*.
 Seaxan, *Saxon*; *Es-sex*, *Sus-sex*, *Wes-sex*, *Middle-sex*.
 Seothan, *to boil*; *seethe*, *soap-sud*, *sodden*, *south*.
 Slacian, *to be slow*; *slacken*, *slouch*, *slow*, *sloth*, *slug*, *sluggard*, *slough*.
 Slegan, *to kill*; *slay*, *slaugh-ter*, *on-slaught*.
 Slefian, *to cover*; *sleeve*, *sleeve-less errand* (without cover).
 Snican, *to creep*; *sneak*, *snake*, *snail*, *snug*.
 Soth, *true*; *for-sooth*, *sooth-sayer*, *soothe*.
 Sped, *success*; *speed*, *god-speed*.
 Spell, *tidings*; *go-spel*.
 Stan, *stone*; *Stan-hope*.
 Stede, *station*; *Hamp-stead*, *stead-fast*.
 Steorfan, *to die*; *starve*.
 Stepan, *to raise*; *steep*, *step*.
 Stigan, *to ascend*; *tag*, *stage*, *stack*, *stair*, *stye* (a rising on the eyelid), *story* (a flight of stairs), *stile*, *stir-rup* (*sti-rope*).
 Stock, *a place*; *Wood-stock*, *Stoke*.

- Stow, *a place*; Chep-stow, Waltham-stow.
 Sundrian, *to separate*; *sunder*, the *Sound* (narrow sea).
 Suth, *south*; *Sus-sex*, *Sud-bury*, *Suf-folk*, *Sur-rey*.
 Swcart, *black*; *swarthy*.
 Teogan, *to draw*; *tug*, *tow*, *team*, *tough*, *tic*, *tight*, *tooth*.
 Teotha, *tenth*; *tithe*, *tithing*.
 Thincan, *to seem*; *think*, *me-thinks* (it seems to me, so *methought*, it seemed to me).
 Thirlan, *to pierce*; *drill*, *Thirl-wall*, *nos-tril* (Anglo-Saxon, *nose-thirle*,) *thrill*.
 Thorpe, *a village*; *Bishop-thorpe*, *Clee-thorpe*, *Dussel-dorf* (Prussia).
 Thringan, *to press*; *throng*.
 Thweort, *across*; *thwart*, *a-thwart*.
 Treowian, *to believe*; *trou*, *troth*, *true*, *truth*, *trust*.
 Twa, *twegen*, *two*; *twain*, *twin*, *twist*, *be-twixt*, *twi-light*, *twice*, *between*, *twine*.
 Tynan, *to enclose*; *town*, *Kings-ton*, (some think *ten* also, from the *closed hands*).
 Wæd, *clothing*; *widow's weeds*.
 Wald or weald, *a wood*; *Walt-ham*, *Walt-hamstow*, *Saffron Wald-en*, *Wolds*.
 Wanian, *to decrease*, *fail*; *wane*, *wan*, *want*, *gaunt* (*gewant*).
 Wealcen, *to roll*; *welkin* (the sky), *whelk* (a winding shell).
 Wealden, *to govern*; *wield*, *Bret-walda* (governor of the Britons).
 Weales, *foreigners*; the name given by the Saxons to the ancient Britons, whom they drove chiefly into the country now called *Wales*. *Corn-wall* is *Cornish Wales*.
 Weallan, *to spring up*; *well*, *Bride-well*, *swell*.
 Weardian, *to look at*, *to guard*; *ward*, *ward-en*, *guard*, *guard-ian*, *yard* (see *Geard*).
 Wendan, *to go*; *wend*, *wand-er*, *went*.
 Weorthan, *to be or become*; *worth*, *worthy*, *worship*.
 Wic, *dwelling*; *Aln-wick*, *Green-wich*, *Wool-wich*.
 Wiht, *a thing*, *creature*; *whit*, *aught* (a whit), *naught* (not aught), *naughty*.
 Winnan, *to conquer*; *win*, *Ed-win*, *God-win*, *Win-ifred*.
 Wissan, *witan*, *to know*; *wit*, *wot*, *wise*, *wizard*, *wit-ness*, *wist-ful*.
 Worth, *a farm or village*; *Bridge-worth*, *Ravens-worth*.
 Writhan, *to twist*; *writhe*, *wreathe*, *wreath*, *wroth*, *wrath*, *wry*, *riddle*.

Derivations from other Languages.

In studying the CLASSICAL element in our language, that is, the portion of it which has been derived from the Latin and the Greek, Latin more especially, we must bear in mind the following points :—

(1) That some few words are *like* Latin and Greek words without being *derived* from them. The reason is that Greek, Latin, Saxon, etc., are all derived from one primitive Aryan stock, and some of the old root words are still traceable in all these languages. They are of course such as express common objects, or simple relationships. The following are examples :

<i>English.</i>	<i>Saxon.</i>	<i>French.</i>	<i>Latin.</i>	<i>Greek.</i>
Father	Fæder	Père	Pater	Pater
Mother	Moder	Mère	Mater	Meter
Wine	Win	Vin	Vinum	Oinos
Oil	Ele	Huile	Oleum	Elaion
Salt	Sealt	Sel	Sal	Als
Sack	Saec	Sac	Saccus	Sakkos (<i>Heb., Seq</i>)
Yoke	Geoc	Joug	Jugum	
Star	Stecorra	Etoile	Stella	Aster
Name	Nama (<i>Sanscrit, Nama</i>)	Nom	Nomen	Onoma

2. That much of the Latin language is derived from Greek, and much of the French from Latin ; so that we may find the root of many English words in two, or even in all, of these languages. We may generally decide from which of them any word was imported, by the mode of spelling. Thus, *circumference* is from the Latin *fero*, I bear,—*periphery*, from the Greek *phero*, I bear ; *chapter* (of a cathedral) and *chapiter* (capital of a pillar) are from the French *chapître* ; *capitular* and *capital*, from the Latin *capitis*, genitive of *caput*, head.

(3) That in passing from one language to another, words have undergone many changes, especially in former times when language was not *fixed* by writing and printing. These are chiefly of two kinds : (a) abbreviation, generally by the omission of a consonant ; thus *frater* (Lat. a brother) is shortened in Fr. to *frère*, whence we have *friar*; (b) the putting of one consonant for another; thus, the *b* in *liber* (Lat. free) is changed in Fr. to *v* in *délivrer*, whence we have *deliver*. This change of consonants takes place in accordance with the genius or tendency of each people or language, in a way which has been reduced by the philologist Grimm to a rule, commonly called GRIMM'S LAW.

The *principle* of this rule is that the changes from one consonant to another are found to depend upon the relationship between their sounds ; thus, in some languages, the flat mutes will be changed into their corresponding sharps, in others, the sharps into the flats; one palatal may be exchanged for another, a mute into its corresponding spirant, etc. Thus the *f* and *t*, in the Lat. *frater*, are represented by *b* and *th* in the English *brother*, both being derived from the old root found in the ancient languages of India and Persia, *bratar*. See also the examples above.

(4) That it is not uncommon, though it is incorrect in theory, to form words by using a Latin or Greek root with a Saxon prefix or affix, and *vice versa*, as in *misfortune*, *fanciful*, *reload*, *bearable* (Saxon in italics).

Latin Prefixes.

A, ab, abs, *from*; *avert, absolve, abstain.*

Ad (in which the *d* is often changed to the same letter with which the root begins) *to*; *adjourn, affirm, allot, assume, attract.*

Ante, *before*; *antecedent, anticipate, (anti for ante).*

Bi, his, *two*; *bisect, biennial, biscuit.*

Cis, *on this side*; *Cis-Alpine.*

Circum, *around*; *circumnavigate, circuitous, circumference.*

Con, co (changes like Ad), *with*; *concourse, correct, commotion, company, coadjutor, coexist, cognisance.*

Contra, *against*; *contradict, counterfeit.*

De, *from, of*; *descend, depart, describe.*

Dis, di, *asunder, not*; *disjoin, digest.*

E, ex, *out of*; *eject, exclude.*

Extra, *out, beyond*; *extraordinary, extravagant.*

In, when prefixed to a verb (Fr. en), *in, into*; *inject, enclose*; when prefixed to an adjective, *not*; *infirm, innocent.*

Inter (Fr. entre), *between*; *intervene, intelligent, entertain.*

Intro, *to within*; *introduce.*

Juxta, *nigh to*; *juxtaposition.*

Ob (changes like ad), *in the way of*; *obvious, obstacle, object, occur, offend, oppose.*

Per (Fr. par), *through*; *pervade, perfect, pardon.*

Post, *after*; *postscript, posthumous.*

Præ, *before*; *precede, preposition.*

Pro, *forth or instead of*; *proceed, pronoun.*

Re, *back or again*; *revert, retrace, redeem (d for euphony).*

Retro, *backward*; *retrospect, retrograde.*

Se, *aside or apart*; *secede, sedition.*

Sub (changes like ad), *under*; *subscribe, subterranean, succumb, support.*

Super (Fr. sur), *above or over*; *super-numerary, superfluous, surprise, surname.*

Trans, *beyond*; *transport, trans-Alpine.*

Greek Prefixes.

A, *an*, *not*; *apathy*, *abyss* (*without* a bottom), *anarchy*.
Amphi, *on both sides*; *amphitheatre* (a theatre with seats *around* or *about*), *amphibious*.
Ana, *again*, *not*; *anabaptism*, *anatomy*, *analyse*, *anachronism*.
Anti, *against*; *antarctic*, *antipodes*, *antagonist*.
Apo, *from*; *apostle* (sent *from*), *apostate*, *aphelion*.
Auto, *self*; *autograph*, *autobiography*.
Cata, *down*; *cataract*, *catalepsy*.
Dia, *through*; *diameter*, *diagonal*, *dialogue*.
Ek, *ex*, *out*; *ecstasy*, *exodus*.
Epi, *upon*; *epidemic*, *epilogue*, *epitaph*.
Hyper, *above*; *hypercritical*, *hyperborean*.
Hypo, *under*; *hypothesis*, *hypocrite*.
Meta, *beyond*; *metaphor*, *metamorphose*.
Para, *beside*, *from*; *paragraph*, *parallel*, *parable*, *paraphrase*.
Peri, *round about*; *perigee*, *periphrasis*.
Syn (changes like Latin prefixes) *together with*; *syntax*, *sympathy*, *syllable*.

Latin and Greek Affixes.

Those from the Greek are marked *; those which are taken without change from either language are marked †; the rest are more or less Anglicised. Those from the French are Latin in origin; and most of the Latin ones have come to us through the French.

TO NOUNS.

1. Those denoting the *agent*:

Ate; *advocate*, *magistrate*.
Ær or **ier†** (Fr.); *auctioneer*, *chandelier*.
Ist; * *artist*, *sophist*, *Deist*.
Or†; *creator*, *actor*.

2. Those denoting the *object acted upon*:

Ee (Fr.); *nominee*, *refugee*. We see the participial origin of this affix in the words *employé*, *protégé*, *habitué*, not yet Anglicised.
Ate, *ite* (see adjectives below).

3. Those denoting *condition, act, state, etc.*

Acy, cy; *lunacy, policy, idiocy.*

Age† (Fr.); *dotage, voyage, advantage.*

Ance, ancy; *repentance, expectancy.*

Ence, ency; *dependence, regency.*

Escence; *convalescence, efflorescence.*

Ice† (Fr.); *cowardice, justice.*

Ic, * ics; *music, arithmetic, ethics.*

Ism; * *truism, magnetism.*

Ity, ty; *simplicity, polity, royalty, novelty.*

Ma; * *panorama, diorama.*

Ment; *amusement, sentiment.*

Mony; *ceremony, acrimony.*

Or† (Fr. *curt or our*); *horror, grandeur, favour.*

Sis; * *crisis, analysis.*

Tion, sion; *combustion, aversion.*

Tude; *fortitude, plenitude, similitude.*

Ure; *erasure, imposture.*

4. Diminutives :

Cle, cule; *cuticle, tentacle, reticule.*

Ule, ula; *globule, formula.*

TO ADJECTIVES OR NOUNS DERIVED FROM ADJECTIVES.

1. Those denoting *of, like, or belonging to:*

Ac; * *elegiac, demoniac.*

Al; *musical, labial, literal.*

An, ane (Fr. *ain†*); *Roman, humane, captain, champaign.*

Ar; *titular, secular.*

Ary, ory; *literary, sanitary, compulsory, sanatory.*

Esque† (Fr.); *grotesque, Arabesque, Romanesque.*

Ic, * ical; *angelic, despotic, nautical, tropical.*

Id; *candid, torrid, fervid.*

Ile; *puerile, docile, infantile.*

Ine; *serpentine, saline.*

2. Those denoting *possessed of a quality, power, etc.*

Ant, ent (participial affix *active*); *abundant, repentant, penitent, turbulent, quadrant, tangent.*

Ate (participial affix, *passive*); *ornate*, *mandate*, *probate*, *fortunate*, *chalybeate*.

Ble, able, ible (properly *passive* in sense); *amiable*, *arable*, *legible*; also used in an *active* sense, as in *capable*, *profitable*, *forcible*, *sensible*.

End† (*passive*); *legend*, *reverend*, *subtrahend*, *dividend*.

Ive (*active*); *afflictive*, *operative*, *passive*, *missive*, *motive*.

Ose, ous; *verbose*, *grandiose*, *plenteous*.

TO VERBS.

Ate; *alienate*, *operate*.

Ise,* ize; *criticise*, *solemnize*, *harmonize*.

Ish (Fr.); *finish*, *diminish*, *accomplish*.

Fy, from Lat. *facio*, *I make*, may be considered as an affix; *purify*, *solidify*.

Latin and Greek Roots.

The words in parentheses () are the participles of the corresponding *Verb* or the possessive *cases* of the Noun. In Latin the vowel *a* in the root often changes to *e* or *i* in composition, and *au* to *u*.

ACID-US, sour; *acid*, *acidity*, *acidulate*.

ÆDES, a house; *edify*, *edifice*.

ÆQUUS, equal; *equivalent*, *equator*, *adequate*.

AER (G.), the air; *aerial*, *acrolite*, *aeronaut*, *aeriform*.

AGER (AGRI), a field; *agriculture*, *agriculturist*, *peregrinate*.

AGGEL-OS (G. pronounced Angel-os), a messenger; *angel*, *evangelist*.

AG-O (ACT-US), I do; *act*, *actual*, *active*, *agent*.

AGO (G.), to lead; *demagogue*, *pedagogue*.

AL-O, I nourish; *aliment*, *alimentary*.

ALTER, another; *alter*, *alteration*, *unalterable*.

ALTERN-US, by turns; *alternate*.

ALT-US, high; *altitude*, *exalt*, *exaltation*, *altisonant*, *altar*.

AMIC-US, a friend, *amity*, *amicable*, *inimical*, *enemy*.

AM-O, I love; *amiable*, *amatory*.

‡ This affix is derived from *endum* or *andum*, the neuter form of a Latin participle. We retain the Latin form in *addendum*, *memorandum*, and in the plural words *agenda*, *credenda*.

- AMPL-US, large ; *ample, amplify, amplification*.
 ANGUL-US, a corner ; *angular, triangle, rectangle*.
 ANIM-US, the mind ; *animate, unanimous, magnanimous*.
 ANN-US, a year ; *annual, annuity, perennial*,
 ANTHROP-OS (G.), a man ; *philanthropy, misanthropy*.
 ANTIQU-US, old ; *antiquity, antiquary*.
 APERI-O, I open ; *aperture, aperient*.
 APT-US, suitable ; *apt, adapt, aptly, aptitude, inapt*.
 AQU-A, water ; *aquatic, aqueduct*.
 ARBIT-ER, a judge ; *arbitrary, arbitrate*.
 ARCH-E (G.), government ; *heptarchy, anarchy, patriarch, archange*
 ARD-EO, I burn ; *ardent, ardour*.
 ARM-A, arms ; *armour, armoury, army*.
 ARITHM-OS (G.), number ; *arithmetic*.
 ARS, art ; *artificial, artist, artless, artisan, inert*.
 ART-US, a joint ; *article, articulate, inarticulate*.
 ASTER (G.), a star ; *astronomy, astrology*.
 ASPER, rough ; *asperity, exasperate, exasperation*.
 ATM-OS (G.), vapour, air ; *atmosphere, atmospheric*.
 ATROX, cruel ; *atrocious, atrocity*.
 AUDAX, bold ; *audacious*.
 AUDI-O, I hear ; *audible, audience, auditor*.
 AUG-EO (AUCT-US), I increase ; *augment, auction*.
 BALLO (G.), I throw ; *parable, symbol, hyperbole*.
 BAPTIZ-O (G.), I dip, sprinkle ; *baptize, baptism*.
 BA-SIS (G.), base ; *basely, debase*.
 BAR-OS (G.), weight ; *barometer, barometrical*.
 BEAT-US, blessed ; *beatitude, beatify, beatific*.
 BELL-UM, war ; *rebel, rebellion, bellicose, belligerent*.
 BENE, well ; *benevolent, benefactor, benediction*.
 BIBL-OS (G.), a book ; *The Bible, bibliopolist*.
 BIB-O, I drink ; *imbibe, winebibber, bibulous*.
 BI-OS (G), life ; *biography, amphibious*.
 BON-US, good ; *bounty, bounteous*.
 BREV-IS, short ; *brevity, brief*.
 CAPUT (CAPIT-IS), the head ; *capital, captain, decapitate, chapter*.
 CADO (CAS-US), I fall ; *cadence, accident, occasion, coincident*.

- CÆD-O, I cut or kill ; *incision, suicide, fratricide*.
 CALCUL-US, a small pebble ; *calculate, calculation*.
 CALYPT-O (G.), I veil or cover ; *apocalypse*.
 CAN-O, and CANT-O, I sing ; *precentor, canticle, chant*.
 CAPIO (CAPTUS), I take ; *captive, accept, except, capable, conceive, receive, recipient, incipient*.
 CARO (CARNIS), flesh ; *incarnate, carnal, carnival, carnation*.
 CAV-US, hollow ; *cave, excavate, cavern*.
 CAU-SA, a cause ; *accuse, excuse, excusable*.
 CED-O (CESSUS), I yield, or go ; *precede, proceed, concession, succession, predecessor*.
 CENT-UM, a hundred ; *century, centurion, centage, per cent*.
 CERN-O (CRET-US), I separate or distinguish ; *discern, secret, discredit, decree, concrete*.
 CERT-US, sure ; *ascertain, certify, certificate*.
 CHRIST-OS (G.), anointed ; *Christ, christian, chrism*.
 CHRON-OS (G.), time ; *chronology, chronicle, anachronism*.
 CIRCUL-US, a ring ; *encircle, circulate*.
 CIT-O, I call, or rouse ; *excite, incite*.
 CIV-IS, a citizen ; *civil, civility, civilize, civilian, civic*.
 CLAM-O, I cry out ; *exclaim, proclaim, reclaim, clamour*.
 CLAUD-O, I shut ; *clause, exclude, include*.
 CLIN-O, I bend ; *incline, decline, inclination, recline*.
 CLIV-US, a slope ; *declivity, acclivity*.
 COL-O (CULT-US), I cultivate ; *colony, agriculture*.
 CŒLEST-IS, heavenly ; *celestial*.
 COR (CORDIS), Fr. CŒUR, the heart ; *concord, accord, discord, courage*.
 CORP-US (CORPORIS), a body ; *corporal, corporate, corpulent*.
 CRAT-OS. (G.) rule, or power ; *autocrat, democrat, aristocracy*.
 CKED-O (CREDIT-US), I believe ; *creed, creditor, miscreant, recreant*.
 CRESC-O, I grow ; *increase, crescent, decrease*.
 CRIMEN, a crime ; *criminal, criminate*.
 CRUX (CRUCIS), a cross ; *crusade, crucify, croslet, cresset*.
 CUB-O, or CUMB-O, I lie ; *cubit, cubicle, incumbent, succumb*.
 CULP-A, a fault ; *culpable, exculpate*.
 CUR-A, care ; *accurate, secure, security, curate, curious*.
 CURR-O, I run ; *incur, occur, cursory, excursion, course*.

- DEC-US (DECORIS), grace; *decorum*, *decorate*.
 DEM-OS (G), the people; *democracy*, *demagogue*, *endemic*, *epidemic*.
 DENS (DENTIS), a tooth; *dentist*, *indenture*, *dandelion*, *trident*.
 DENS-US, thick; *dense*, *condense*, *density*, *condenser*.
 DE-US, God; *Deity*, *deist*, *deify*.
 DEXTER, right-handed, clever; *dexterity*, *dexterous*.
 DIC-O (DICATUS), I set apart; *dedicate*, *predicate*.
 DIC-O (DICT-US), I speak; *predict*, *contradict*, *diction*.
 DI-ES, a day; *dial*, *diary*, *meridian*, *diurnal*.
 DIGN-US, worthy; *dignity*, *dignify*, *indignity*.
 DO (DAT-US), I give; *date*, *addition*, *edition*, *condition*, *perdition*,
dative, *pardon*, *donation*.
 DOC-EO (DOCT-US), I teach; *docile*, *doctor*, *doctrine*, *document*.
 DOL-EO, I grieve; *doleful*, *condole*, *dolorous*.
 DOM-US, a house; DOMINUS, a master; *domestic*, *domicile*, *dominate*,
dame.
 DOXA (G.), an opinion, glory; *orthodox*, *paradox*, *doxology*.
 DRUS (G.), an oak; *druid*, *druidism*.
 DUC-O (DUCT-US), I lead; *ductile*, *deduce*, *conduce*, *duke*, *duct*, *viaduct*.
 DUR-US, hard, lasting; *durable*, *endure*, *obdurate*.
 EM-O (EMPT-US), I buy; *redeem*, *exemption*.
 EO (ITUS), I go; *exit*, *transit*, *transitive*, *obituary*.
 EQU-US, a horse; EQUES (EQUITIS), a rider; *equine*, *equestrian*, *equi-*
tation.
 ERR-O, I wander; *err*, *aberration*, *unerring*, *error*.
 ESTIM-O, I value; *esteem*, *estimate*, *estimable*.
 EU (G.), well; *euphony*, *evangelist*, *eulogise*.
 EXPERI-OR (EXPERT-US), I try; *expert*, *experiment*, *experience*.
 FACIL-IS, easy; *facilitate*, *difficult*, *faculty*.
 FACI-O (FACT-US, Fr. FAIT), I do; *fact*, *manufacture*, *artificial*, *de-*
ficient, *effect*, *counterfeit*, *benefit*, *feat*, *defeat*.
 FALL-O, I deceive; *infallible*, *fallacy*, *false*, *fault*.
 FAM-A, fame; *famous*, *infamy*, *defame*.
 FAMILI-A, a family; *family*, *familiar*.
 FASS-US, owned; *confess*, *profess*.
 FAV-EO, I favour; *favourite*, *favourable*.
 FELIX, happy; *felicity*.

- FEMIN-A, a female; *feminine, effeminate*.
 FEND-O, I keep off; *fender, defend, fence*.
 FEROX, cruel; *ferocious, ferocity*.
 FER-O, I bear, or carry; *refer, transfer, conference*.
 FIDES, faith; *fidelity, confide, infidel*.
 FIGUR-A, a form; *transfigure, disfigure*.
 FIN-IS, an end; *finite, infinite, definite*.
 FING-O (FICT-US), I counterfeit; *seign, fiction*.
 FIRM-US, strong; *confirm, infirm, affirm*.
 FIX-US, fixed; *affix, prefix, postfix*.
 FLAGR-O, I burn; *conflagration, flagrant*.
 FLAMM-A, a flame; *inflame, flambeau, inflammable*.
 FLECT-O (FLECT-US), I bend; *reflect, inflection*.
 FLO (FLAT-US), I blow; *inflate, inflation*.
 FLUO, I flow; *fluid, confluence, superfluous*.
 FÆDUS (FÆDERIS), a covenant; *confederate, federal*.
 FOLI-UM, a leaf; *foliage, portfolio, foliaceous*.
 FORM-A, a shape; *conform, deform*.
 FOR-O, I bore; *perforate, perforator*.
 FORS (FORT-IS), chance; *misfortune, fortuitous*.
 FORT-IS, strong, or brave; *fortify, fortitude, fort*.
 FRANG-O (FRACT-US), I break; *fraction, infringe, refractor, ossifrage*.
 FRATER, a brother; *fraternity, fratricide*.
 FRU-OR (FRUCT-US), I enjoy; *fruit, fruition, fructify*.
 FRUSTR-A, in vain; *frustrate, frustrative*.
 FUGI-O, I flee; *fugitive, refuge, refugee*.
 FUM-US, smoke; *perfume, fume, fumigate*.
 FUND-O (FUS-US), I pour; *found, confound, profuse, effusion, fusible, infuse*.
 FUND-US, the bottom; *foundation, fundamental*.
 GE (G.), the earth; *geography, George, geology*.
 GEN-US (GENER-IS), a race; *degenerate, regeneration, progenitor*.
 GER-O (GEST-US), I bear; *suggestive, digest, vicegerent*.
 GLOB-US, a round body; *globe, globular*.
 GLORI-A, glory; *glorify, glorious, glory*.
 GONI-A (G.), an angle; *octagon, trigonometry, diagonal*.
 GRADI-OR (GRESS-US), I step; *degrade, transgress, degree*.

- GRAND-IS, great ; *grandeur, grandfather, aggrandize*.
 GRAPH-O (G.), I write ; *biography, geography, graphic*.
 GRATIA, favour, elegance ; *grace, gracious, graceful, ingratiate*.
 GRAT-US, thankful ; *gratitude, grateful, ingrate*.
 GRAV-IS, heavy ; *aggravate, gravitation*.
 GREX (GREG-IS), a flock ; *congregate, aggregate, egregious*.
 GUBERN-O, I rule ; *govern, government*.
 GUST-O, I taste ; *gust, disgust*.
 HABE-O, I have ; *habit, exhibit, prohibit, able*.
 HÆR-EO (HÆS-US), I stick ; *adhere, adhesion, cohere*.
 HÆR-ES, an heir ; *hereditary, inheritor*.
 HAL-O, I breathe ; *exhale, inhale*.
 HAURIO (HAUST-US), I draw ; *exhaust, inexhaustible, exhaustion*.
 HEMI, half ; *hemisphere, hemistich, hemispherical*.
 HEPTA (G.), seven ; *heptarchy, heptagon*.
 HIER-OS, holy ; *hierarchy, hieroglyphics*.
 HILAR-IS, cheerful ; *exhilarate, hilarity*.
 HOL-OS (G.), the whole ; *catholic, holocaust*.
 HOM-O, a man ; *human, homicide, humanity*.
 HOR-OS (G.), a boundary ; *horizon, horizontal*.
 HORT-OR, I exhort ; *hortatory, exhort*.
 HORT-US, a garden ; *horticulture, horticulturist*.
 HOSP-ES (HOSPITIS), Fr. HÔTE, a guest ; *hospitable, hospital, host, hostel, hôtel*.
 HOSTIA, a sacrifice ; *host (the consecrated wafer in the Mass)*.
 HOST-IS, an enemy ; *hostility, host, hostile*.
 HUM-EO, to be moist ; *humidity, humid*.
 HUM-US, the ground ; *humble, humiliate, exhume, posthumous*.
 HYDOR (G.), water ; *hydrogen, hydrostatics*.
 IGN-IS, fire ; *igneous, ignite*.
 IMIT-OR, I copy ; *imitate, inimitable, imitation*.
 IMPER-O, I command ; *imperative, imperial, impetuous, emperor*.
 INSUL-A, an island ; *peninsula, insular, insulate*.
 INTEGER, entire ; *integrity, integral*.
 INTESTIN-A, the bowels ; *intestine, intestinal*.
 INVIT-O, I bid ; *invitation*.
 IRA, anger ; *ire, irritate, ireful, irascible*.

- ITER (ITINER-IS), a journey ; *itinerate, itinerant*.
 INCEND-O, I burn ; *incense, incendiary*.
 JACE-O, I lie ; *adjacent, circumjacent*.
 JACI-O (JACT-US), I throw ; *deject, adjective, reject, ejaculation*.
 JOUR (F.) a day ; *journal, journey, journeyman*.
 JUDIC-O, I judge ; *judicious, prejudice, judicial*.
 JUNG-O (JUNCT-US), I join ; *junction, conjunction, juncture, conjugate, joint, subjoin*.
 JUR-O, I swear ; *abjure, jury, juror, perjury, adjure*.
 JUS (JUR-IS), justice ; *injure, jurisdiction*.
 JUST-US, just ; *justify, adjust, justice*.
 JUVEN-IS, a youth ; *juvenile*.
 JUV-O, I help ; *adjutant, coadjutor*.
 LAB-O (G.), I take ; *syllable, monosyllable*.
 LAB-OR (LAPSUS), I glide ; *lapse, elapse, collapse*.
 LAMENT-OR, I bewail ; *lament, lamentation*.
 LAT-US, carried ; *translate, relate, superlative*.
 LAT-US (LATERIS), the side ; *lateral, equilateral*.
 LAT-US, broad ; *latitude, dilate*.
 LEG-O (LECT-US), I gather ; *college, collect, elect, eligible*.
 LEG-O, I read ; *legible, lecture, legend, lesson*.
 LEV-O, I lift ; *elevate, lever, elevation, relieve, bas-relief*.
 LEX (LEGIS), a law ; *legal, legislator, legitimate, privilege*.
 LIBER, a book ; *library, librarian*.
 LIBER, free ; *liberty, liberal, liberation, deliver*.
 LICET, it is lawful ; *illicit, licence, licentiate*.
 LIG-O, I bind ; *ligament, oblige, religion, ally*.
 LINGU-A, the tongue ; *linguist, language*.
 LIQU-EO, I melt ; *liquid, liquor, liquefy*.
 LITER-A, a letter ; *literal, literature, obliterate*.
 LOC-US, a place ; *local, locomotive, dislocate, allocate*.
 LOG-OS (G.), a word or discourse ; *theology, chronology, logomachy, apologue, decalogue*.
 LONG-US, long ; *longitude, longevity, prolong*.
 LOQU-OR (LOCUT-US), I speak ; *elocution, colloquy, obloquy, eloquent*.
 LUX (LUC-IS), light ; *lucid, lucifer, elucidate*.
 LUD-O (LUSUS), I play ; *prelude, delude, collusion, illusion, ludicrous*.

- LUMEN, (LUMIN-IS), light ; *illuminate, luminary*.
 LUSTR-O, I shine on ; *lustration, illustrate*.
 MAGN-US, great ; *magnify, magnanimous*.
 MAL-US, evil, or ill ; *malefactor, malevolent*.
 MALLE-US, hammer ; *malleable, mallet*.
 MAND-O, I command ; *demand, mandate, command*.
 MANE-O, I stay ; *remain, permanent, immanent, mansion*.
 MAN-US, the hand ; *manufacture, manuscript*.
 MARE, the sea ; *marine, maritime, mermaid*.
 MARG-O, brink ; *margin, marginal*.
 MATERI-A, matter ; *material, immaterial*.
 MATER (Gr. METER), a mother ; *maternal, matron, matriculate, metropolis*.
 MATUR-US, ripe ; *maturity, immature, premature*.
 MEDI-US, the middle ; *mediator, intermediate, medium, means*.
 MEL-OS, a song ; *melody, philomel* (nightingale).
 MEMOR, mindful ; *memorable, memorial, remember, memorandum*.
 MENS (MENTIS), the mind ; *mental, comment, vehement*.
 MENSUR-A, a measure ; *mensuration, immensity*.
 MERC-OR, I buy ; *merchant, commerce, mercantile*.
 MERGO (MERSUS), I plunge ; *emerge, immersion*.
 METRON (G.), a measure ; *diameter, geometry, barometer*.
 MIGR-O, I remove ; *migrate, emigrate*.
 MIN-EO, I hang over ; *eminence, prominent, imminent*.
 MINISTER, a servant ; *administer, ministerial*.
 MISC-EO (MIXT-US), I mingle ; *miscellaneous, mixture, promiscuous*.
 MISER, wretched ; *miserable, commiserate*.
 MITIG-O, I make soft ; *mitigate, mitigation*.
 MITTO (MISS-US), I send ; *remit, emit, permit, missionary, missile, demise*.
 MOD-US, a manner ; *model, modify, mood*.
 MOLI-OR, I build ; *demolish, demolition*.
 MON-EO (MONIT-US), I warn ; *monitor, admonition*.
 MONS, a mountain , *promontory, ultramontane*.
 MONST-RO, I show ; *demonstrate, remonstrate, monster*.
 MORD-EO (MORS-US), I bite ; *morsel, remorse, mordant*.
 MORS (MORT-IS), death ; *mortal, mortify, mortgage*.

- MOV-EO (MOT-US), I move ; *moveable, promote, emotion.*
 MOS (MORIS), a custom ; *morality, moral, immoral.*
 MULT-US, many ; *multiply, multitude, multiplication.*
 MUN-US (MUNERIS), a gift ; *munificent, remunerate.*
 MUT-O, I change ; *mutable, commute, transmute.*
 NASCOR (NATUS), I am born ; *nascent, native, natal, cognate, innate, nation, nature.*
 NAV-IS, a ship ; *navy, circumnavigate.*
 NECT-O (NEX-US), I tie ; *connect, annex.*
 NEG-O, I deny ; *negative, negation, deny.*
 NEUTER, neither ; *neuter, neutral.*
 NOC-EO, I hurt ; *innocent, noxious, annoy.*
 NIHIL, nothing ; *annihilate, annihilation.*
 NOMEN, a name ; *nominate, nominative, denominator, noun, ignominy.*
 NOM-OS (G.), a law ; *Deuteronomy, astronomy, anomalous.*
 NORM-A, a rule ; *normal, enormous.*
 NOSCO (NOTUS), Gr. GINOSCO, I know ; *notable, notify, notorious, ignorant, recognise, prognosticate.*
 NOV-US, new ; *novelty, innovate, renovate, novice.*
 NOX (NOCT-IS), night ; *equinox, nocturnal.*
 NUMER-US, a number ; *enumeration, numerical.*
 NUNCI-O, I tell ; *announce, denounce, enunciate.*
 NUTRI-O, I nourish ; *nutriment, nutritive, nurture.*
 OCT-O (G.), eight ; *octagon, octave, octangular.*
 OCUL-US, the eye ; *ocular, oculist, inoculate.*
 OD-OS (G.), a way ; *Exodus, period, method, synod.*
 ODOR, smell ; *odoriferous, odorous.*
 OL-EO, I smell ; *redolent, olfactory.*
 OMN-IS, all ; *Omnipotent, omnivorous, omniscience.*
 OPAC-US, dark ; *opaque, opacity.*
 OPER-A, work ; *operate, cooperate.*
 OPIN-OR, I think ; *opine, opinion, opinionated.*
 OPT-O, I wish ; *option, optional, adopt.*
 OPTOMAI (G.), I see ; *optics, optical, optician, synopsis.*
 ORB-IS, a globe ; *orb, orbit, exorbitant.*
 ORDO (ORDINIS), order, or law ; *ordain, extraordinary, disorder.*

ORIGO, the beginning; *original*, *origin*.

ORI-OR, I rise, *oriental*, *orientalist*.

ORN-O, I adorn; *ornament*, *ornate*, *adorn*.

OR-O, I beg; *orator*, *orison*, *adore*, *inexorable*, *oratory*.

OS (OSSIS), a bone; *osseous*, *ossify*, *ossifrage* (a bird of prey; also contr. to *osprey*.)

ORTH-OS (G.) correct; *orthography*, *orthodox*.

PACT-UM, a bargain; *paction*, *compact*, *impact*.

PAN (G.), all; *panacea*, *pantheism*, *panoply*, *pantheon*.

PAND-O, I spread; *expand*, *compass*, *expanse*, *expansion*.

PANN-US, cloth; *panner*, *companion*, *company*.

PAR, equal; *par*, *parity*, *compare*, *comparison*.

PAR-EO, I appear; *apparent*, *transparent*, *disappear*, *apparition*.

PARL-E (F.), I speak; *parliament*, *parlour*, *parley*.

PARO (PARATUS), I make ready; *prepare*, *repair*, *apparatus*.

PARS (PARTIS) a part; *partial*, *partake*, *party*.

PATER, a father; *paternal*, *patriarch*, *patron*, *patronize*.

PASC-O (PAST-US), I feed; *pastor*, *pasture*, *pastoral*.

PATH-OS (G.), feeling; *sympathy*, *pathetic*, *antipathy*.

PATI-OR (PASS-US), I suffer; *patient*, *passive*, *compassion*.

PAX (PAC-IS), peace; *pacify*, *appease*, *pacific*.

PELL-O (PULS-US), I drive; *expel*, *propel*, *compulsion*, *impulse*.

PEND-EO (PENS-US), I hang; *expend*, *suspension*, *pensile*.

PENDO (PENSUS), I weigh, or pay; *pensive*, *expense*, *dispense*.

PENE, almost; *peninsula*, *penultimate*.

PENETR-O, I pierce; *penetrable*, *penetrate*, *penetration*.

PENTE (G.), five; *pentagon*, *Pentateuch*, *pentecost*.

PERPES, never ceasing; *perpetual*, *perpetuate*.

PES (PED-IS), the foot; *quadruped*, *impede*, *pedestrian*, *pedal*.

PEST-IS, a plague; *pestilence*, *pestiferous*.

PET-O, I seek, or desire; *petition*, *compete*, *appetite*, *impetuous*.

PHEMI (G.), I speak; *blaspheme*, *blasphemous*.

PHAIN-O (G.), I show; *diaphanous*, *epiphany*, *sycophant*, *fancy* (*phantasy*).

PHER-O (G.), I bear; *periphery*, *metaphor*, *phosphorus*.

PHONE (G.), a sound; *symphony*, *phonic*.

PHOS, PHOTOS (G.), light; *phosphorus*, *photograph*.

- PHYS-IS (G.), nature ; *physical, physics, physiology.*
 PING-O (PICT-US), I paint ; *depict, pictorial, pigment.*
 PI-US, pious ; *piety, impious.*
 PLACE-O, I please ; *placid, complacent, implacable.*
 PLANT-A, the sole of the foot, a plant ; *implant, transplant.*
 PLAN-US, plain ; *explain, explanatory, plane.*
 PLAUD-O (PLAUSUS), I praise, I clap with my hands ; *applause, plaudit.*
 PLEN-US, full ; *plenty, replenish, plenitude.*
 PLE-O (PLET-US), I fill ; *complete, replete, complement, supplement.*
 PLICO (PLEXUS), I fold ; *ply, pliant, apply, multiply ; perplex, complex, complicate, duplicate, implicate, accomplice, implicit, explicit, simple* (Lat. sine plex, *without fold*), double, treble, triple, *supple.*
 PLOR-O, I wall ; *deplore, implore, deplorable.*
 PLUM-A, a feather ; *plumage, plume.*
 PLUS (PLURIS), more ; *plural, surplus, plurality.*
 PÆNIT-EO, I repent ; *penitent, penitential.*
 POLIS (G.), a city ; *metropolis, polite, politics, necropolis.*
 POLYS (G), many ; *polysyllable, polyglot, polygon.*
 PONDIS (PONDER-IS), weight ; *preponderate, ponderous.*
 PON-O (POSIT-US), I place ; *postpone, deponent, interpose, repose.*
 POPUL-US, the people ; *population, popular, publish.*
 PORT-O, I carry ; *portable, export, import, report, porter.*
 POSSUM (POTENS), I am able ; *possible, omnipotent, potentate, potential.*
 POSTUL-O, I desire ; *expostulate, postulate, postulant.*
 PRACT-OS (G.), done ; *practicable, practice, practical, practitioner.*
 PRAV-US, wicked ; *depravity, deprave.*
 PRÆD-A, plunder ; *predatory, depredation.*
 PREC-OR, I pray ; *deprecate, imprecate.*
 PREHEND-O, I take ; *apprehend, comprehension, prehensile.*
 PREM-O (PRESS-US), I press ; *express, impression, print, imprint.*
 PRETI-UM, a price ; *appreciate, depreciate, precious.*
 PRIM-US, first ; *primitive, primeval, primate, principal.*
 PROB-O, I try ; *probe, probation, prove, approve, improve, reprobate.*
 PROSPER, successful ; *prosperous, prosperity.*
 PROXIM-US, nearest ; *approximate, proximity.*
 PUD-EO, I am ashamed ; *impudent, impudence, repudiate.*

- PUGN-A, a fight ; *repugnant, pugnacious, repugnance*.
 PULV-IS (PULVERIS), dust ; *pulverize, pulverization*.
 PUNGO (PUNCTUS), I point ; *pungent, punctuate, compunction, puncture*.
 PUN-IO, I punish ; *impunity*.
 PUR-US, pure ; *purify, impurity*.
 PUT-O, I prune, I think ; *amputate, compute, dispute*.
 QUADR-A, a square, four ; *quadrangle, quadrant, quadruped*.
 QUÆR-O (QUÆSIT-US), I ask ; *query, question, acquisition, perquisite*.
 QUALIS, of what kind or sort ; *quality, qualify*.
 QUAT-IO (CUSS-US), I shake ; *quash, concussion, percussion*.
 QUIES (QUIET-IS), rest ; *disquiet, inquietude, acquiesce*.
 RADI-US, a ray ; *irradiate, radiant*.
 RADIX, a root ; *race, eradicate, radical, radish*.
 RAD-O (RAS-US), I scrape ; *abrade, erase, razor*.
 RANG (F.), a row ; *arrange, derange, disarrange*.
 RAPI-O, I snatch ; *rapine, rapture, rapacious*.
 RAR-US, thin ; *rare, rarify, rarely, rarity*.
 RAT-US, thinking ; *rational, rate, ratify, ratiocination*.
 REG-O (RECT-US), I rule ; *rector, direct, rectangle, regimen, corrigible, regent*.
 REGUL-A, a rule ; *regular, regulation*.
 RIDE-O (RISUS), I laugh ; *deride, ridicule, risible*.
 RIG-O, I water ; *irrigate, irrigation*.
 ROBOR, the oak, strength ; *robust, corroborate*.
 ROD-O, I gnaw ; *corrode, corrosion*.
 ROG-O, I ask ; *rogation, interrogate, abrogate, prerogative, prorogue*.
 RUMP-O (RUPT-US), I break ; *eruption, interrupt, abrupt, bankrupt*.
 RUS (RUR-IS), the country ; *rustic, rural, rusticity*.
 SACER (SACRI), holy ; *consecrate, sacrifice, desecrate*.
 SAGAX, wise ; *sagacious, sagacity, sage, presage*.
 SAL, salt ; *saline, salad, salary*.
 SAL-IO, I leap ; *salient, insult, consult, exult, assail, assault*.
 SANCT-US, holy ; *sanctify, sanctuary, saint*.
 SANGUIS, blood ; *sanguinary, cousin*.
 SANUS, sound ; *sane, sanity, sanitary*.
 SATIS, enough ; *satisfy, satiate*.

- SCAND-O, I climb; *ascend*, *descend*, *condescend*.
 SCEPTOMAI (G.), I doubt; *sceptic*, *scepticism*.
 SCHISMA (G.), division; *schism*, *schismatical*.
 SCI-O, I know; *Omniscient*, *science*, *conscience*, *scientific*.
 SCOPE-O (G.), I see; *episcopal*, *telescope*, *microscope*.
 SCRIB-O (SCRIPTUS), I write; *ascribe*, *Scriptures*, *nondescript*, *subscript*.
 SEC-O (SECT-US), I cut; *bisect*, *insect*, *intersect*, *section*.
 SEDEO (SESSUS), I sit; *preside*, *satiment*, *reside*, *sedulous*, *session*, *sedentary*, *supersede*, *assiduous*.
 SEMEN, seed; *seminary*, *disseminate*.
 SEMI, half; *semitone*, *semicircle*, *semibreve*.
 SENTI-O (SENS-US), I feel, I think; *sentiment*, *dissension*, *consent*, *dissent*, *sense*, *sensitive*.
 SEQU-OR (SECUTUS), I follow; *subsequent*, *prosecute*, *obsequies*, *consequence*, *sue*, *suit*.
 SERO (SERTUS), I sow; *assert*, *insert*, *assertion*, *desert*, *exert*.
 SERVIO, I serve; *servant*, *subservient*, *deserve*.
 SIGN-UM, a sign; *assign*, *signify*, *designate*.
 SIMILIS, like; *similar*, *similitude*, *fac-simile*.
 SIST-O, I stop; *desist*, *assist*, *resist*, *exist*.
 SITUS, placed; *situate*, *situation*, *site*.
 SOCI-US, a companion; *social*, *associate*, *society*.
 SOL, the sun; *solar*, *solstice*, *parasol*, *solstitial*.
 SOLICIT-US, careful; *solicit*, *solicitude*, *solicitous*.
 SOLV-O (SOLUT-US), I loose; *dissolve*, *absolve*, *soluble*, *solvent*.
 SOL-OR, I comfort; *console*, *solace*, *disconsolate*.
 SOL-US, alone; *sole*, *solitary*, *desolate*, *soliloquy*.
 SON-US, sound; *consonant*, *sonorous*, *dissonant*, *resound*.
 SORB-EO, I drink; *absorption*, *absorb*, *absorbent*.
 SPARG-O (SPARSUS), I spread; *disperse*, *intersperse*.
 SPECI-O (SPECT-US), I see; *spectacle*, *inspect*, *aspect*, *perspicuous*.
 SPER-O, I hope; *desperation*, *despair*, *prosper*,
 SPHER-OS (G.), a globe; *sphere*, *hemisphere*, *spherical*.
 SPIR-O, I breathe; *aspire*, *conspire*, *expire*, *aspirate*.
 SPLENDE-O, I shine; *splendid*, *splendour*, *resplendent*.
 SPONDE-O, I promise; *sponsor*, *correspond*, *despond*, *spontaneous*.

- STILL-O, I drop ; *distill, instill, distillery, still.*
- ST-O (STATUS), I stand ; *distant, constant, instant, state, station, sub-
stance, establish.*
- STRING-O (STRICTUS), I bind ; *string, constrain, strict.*
- STRU-O (STRUCT-US), I build ; *structure, obstruct, instruct, instrument.*
- SUAD-EO, I advise ; *persuade, dissuade.*
- SUMM-US, the highest ; *summit, consummate.*
- SUM-O, I take ; *assume, resume, consume, presume, assumption.*
- SURG-O (SURRECT-US), I rise ; *resurrection, insurrection, surge,
insurgent.*
- TANG-O (TACT-US), I touch ; *contact, contagion, contiguous, attain,
tangent.*
- TARD-US, slow ; *tardy, retard.*
- TEG-O (TECT-US), I cover ; *protect, detect, tegument.*
- TELE (G.), distant ; *telescope, telegraph.*
- TEM-NO (TEMP-TUS), I despise ; *contemn, contempt.*
- TEMPUS, time ; *temporal, contemporary, temporize, extempore.*
- TEND-O, I stretch ; *extend, intend, distend, intense, tension.*
- TEN-EO (TENTUS), I hold ; *tenant, tenure, tenet, abstain, contain,
maintain, abstinence, content, continent.*
- TENT-O, I try ; *tempt, attempt.*
- TERR-A, the earth ; *inter, terrace, Mediterranean, terraqueous.*
- TERR-EO, I frighten ; *terrify, terrible, deter, terrific.*
- TEST-IS, a witness ; *testify, attest, testimony, test, protestant.*
- THEOS (G.), God ; *theology, Theophilus, atheist.*
- TIME-O, I fear ; *timid, timorous, intimidate.*
- TOLER-O, I bear ; *tolerate, tolerable.*
- TON-OS (G.), a tone ; *monotony, semitone, diatonic.*
- TOP-OS (G.), a place ; *topography topic.*
- TORQU-EO (TORT-US), I twist ; *extort, distort, tortuous, torture.*
- TORR-EO, I burn ; *torrid.*
- TOT-US, whole ; *total, totally.*
- TRAD-O, I hand down ; *tradition.*
- TRAH-O (TRACT-US), I draw ; *extract, contract.*
- TREM-O, I shake ; *tremor, tremendous, tremble.*
- TREPID-US, fearful ; *intrepid, trepidation.*
- TRES, TRIA (G.), three ; *treble, tripod, triangle.*

- TRIB-UO, I give ; *tribute*, *contribute*, *distribute*.
 TRIC-Æ, a hindrance ; *extricate*, *intricate*.
 TROUV-Æ (Fr.), I find ; *contrive*, *retrieve*.
 TRUD-O, I thrust ; *intrude*, *obtrude*.
 TUM-EO, I swell ; *tumour*, *tumult*, *tumid*.
 TURB-A, a crowd ; *turbulent*, *disturb*.
 TYP-OS (G.), a type ; *prototype*, *antitype*, *typography*.
 ULTIM-US, last ; *ultimate*, *penultimate*.
 UMMBR-A, a shadow ; *umbrella*, *adumbrate*.
 UN-US, one ; *unit*, *uniform*, *unite*, *unity*.
 URBS, a city ; *suburb*, *suburban*, *urbane*, *urbanity*.
 UR-O (UST-US), I burn ; *combustion*.
 UT-OR (US-US), I use ; *abuse*, *peruse*, *disuse*, *utensil*, *utilize*.
 VACC-A, a cow ; *vaccinate*.
 VAC-ARE, to be empty ; *vacation*, *evacuate*, *vacuity*, *vacuum*.
 VAD-O (VAS-US), I go ; *pervade*, *invasion*, *evasive*.
 VAG-US, a wanderer ; *vague*, *extravagant*, *vagabond*.
 VAL-EO, I am strong ; *valiant*, *valid*, *avail*, *prevail*, *equivalent*, *convalescent*.
 VAPOR, fume ; *evaporate*, *vapour*.
 VAST-O, I lay waste ; *waste*, *devastate*.
 VEH-O, I carry ; *convey*, *vehicle*, *inveigh*, *vehement*.
 VEL-O, I hide ; *develope*, *envelope*, *reveal*, *unveil*.
 VEND-O, I sell ; *vend*, *vender*, *venal*.
 VENER-OR, I reverence ; *venerate*, *veneration*, *venerable*.
 VEN-IO, I come ; *advent*, *event*, *prevent*, *invent*, *convene*, *convenient*, *convent*, *conventicle*.
 VERB-UM, a word ; *verb*, *adverb*, *verbal*, *verbose*.
 VERE-OR, I fear ; *revere*, *irreverent*, *reverend*.
 VERG-O, I incline towards ; *verge*, *diverge*.
 VERT-O (VERS-US), *avert*, *convert*, *conversion*, *versatile*, *converse*.
 VER-US, true ; *verify*, *verily*, *veracity*, *verity*.
 VESTIGI-UM, a foot mark ; *vestige*, *investigate*.
 VEST-IS, a garment ; *vestment*, *invest*, *vestry*, *divest*.
 VIA (Fr. VOIE), a way ; *deviate*, *obvious*, *obviate*, *previous*, *viaduct*, *voyage*, *envoy*.
 VID-EO (VISUS), Fr. VOIS, I see ; *provide*, *evident*, *visit*, *visible*, *vision*, *invisible*, *purvey*, *survey*, *view*.

VIDU-O, I part, I deprive of; *divide*, *individual*, *widow*, *widower*.

VIGIL, watchful; *vigilant*, *vigilance*.

VINC-O (VICTUS), I conquer; *convince*, *evince*, *vanquish*, *convict*,
evict, *victor*.

VINDEX, a punisher of wrongs; *vindicate*, *avenge*, *vengeance*.

VIN-UM, wine; *vintage*, *vinegar* (vin aigre, Fr., *sour wine*).

VIOL-O, I injure; *violate*, *violence*, *involute*.

VIT-A, life; *vital*, *vitality*, *vitals*.

VIV-O, I live; *revive*, *survive*, *vivid*, *revival*.

VOC-O, I call; *convoke*, *invoke*, *provoke*, *vocal*, *advocate*, *revocation*.

VOL-O, I wish; *malevolent*, *benevolent*, *volution*, *voluntary*.

VOLV-O (VOLUTUS), I roll; *revolve*, *evolution*, *volume*, *volubility*.
convolutulus.

VOR-O, I devour; *carnivorous*, *voracity*.

VOTUM, a vow; *devote*, *votary*, *devotee*, *devout*.

VULN-US, a wound; *vulnerable*.

Miscellaneous Derivations.

1. These may be arranged under two heads: (a) those from foreign, chiefly modern, languages; (b) those from names of places or persons.

2 (a). The words *taken from foreign languages* are generally names standing for imported objects or ideas. They have been commonly adopted without any change, except such slight modifications of spelling as have arisen from the tendency to Anglicise them, or from the fancy of writers, or the fashion of particular periods;—thus, *alligator* is from the Spanish *el lagarto*, the lizard; *sash*, from the Turkish *shash*. The following are specimens of this class:—

(1) **Hebrew**: amen, cherub, seraph, sabbath, hosanna, jubilee.

(2) **Arabic** : giraffe, gazelle, lemon, sherbet, syrup, artichoke, coffee, sugar, cotton, camphor, sofa, sultan, assassin, sirocco, simoom, monsoon; also terms connected with arithmetic, astronomy, and chemistry; as algebra, zero, zenith, almanac, talisman, alkali, alcohol, elixir, alchemy.

(3) **Persian** : azure, bazaar, caravan, turban, lilac, orange.

(4) **West Indian** : tobacco, potato, tomata, maize, lama, cocoa, chocolate, rum.

(5) **Italian** : piano, and most musical terms; bandit, charlatan, umbrella, stanza, stiletto, caricature, gazette, cameo, mezzotinto.

(6) **Spanish** : mosquito, negro, creole, mulatto, don, duenna, armada, gala, embargo, ambuscade, barricade, renegade, cigar.

(7) **French** : chagrin, chiffonier, chandelier, manœuvre, chicane, unique. In some the French pronunciation is more nearly retained : amateur, connoisseur, douceur (a bribe), boudoir, bouquet, clique, dépôt, entrée, epaulette, envelope (*noun*), façade, fête, immortelle (flower), levée, nonchalance, prairie, reservoir, ruse, resumé, savant, souvenir, tirade, tour, trait, valet.

3 (b). The words *taken from names of places* are chiefly nouns, standing for natural productions or manufactured goods; thus, arras (tapestry) is from Arras, in France, where it was made; so

Bayonet	is from	Bayonne.
Calico	„	Calicut.
Cambric	„	Cambray.
Cordovan or cordwain	„	Cordova.
Crape and copper	„	Cyprus.
Currant (dried grape)	„	Corinth.
Damask and damson	„	Damascus.
Diaper	„	D'Ypres (Flanders).
Dimity	„	Damietta.
Ermine	„	Armenia.
Guinea	„	Guinea, whence came the gold.
Indigo	„	India.
Magnesia and magnet	„	Magnesia.
Muslin	„	Mosul.
Nankeen	„	Nankin.
Turquoise	„	Turkey.
Worsted	„	Worsted (Suffolk).

Wines, etc., generally take their names from the places where they are made; as port (Oporto), sherry.(Xeres), Champagne, Cognac, Hollands. The verb to *meander* comes from the river Meander, in Lydia.

4. The following are examples of words *taken from names of persons* :—

(1) Nouns denoting something invented or discovered by the persons whose names they bear :—

Brougham, from Lord Brougham.

Dahlia, from Dahl, a Swedish botanist. Many other plants, as fuchsia, magnolia, are named from the discoverers.

Davy, a collier's lamp, from Sir Humphrey Davy.

Galvanism, from Galvani, an Italian physician.

Guillotine, from Guillotin, a Frenchman.

Mackintosh, from Mr. Mackintosh, the patentee.

Negus, from Colonel Negus (reign of Queen Anne).

Orrery, from the Earl of Orrery.

Sandwich, from Lord Sandwich.

(2) Nouns alluding to some quality of, or history connected with, some real or imaginary person :—

Academy, from Academus, the owner of a garden (academia) where Plato taught.

Dunce, from Duns Scotus, whose followers were ridiculed by other scholars.

Epicure, from Epicurus, the philosopher.

Jeremiad, from Jeremiah, the prophet.

Mausoleum, from Mausolus, king of Caria, to whom his wife erected a splendid tomb.

Panic, from the god Pan, who is said to have frightened men by his appearance.

Phaeton, from Phaeton,—son of the Sun-god Phœbus,—who tried to drive his father's chariot.

Rodomontade, from Rodomont, a boasting hero of Italian romance.

Simony, from Simon Magus.

Volcano, from the god of fire, Vulcan.

(3) Adjectives :—

Chimerical, from *Chimæra*, a fabulous monster of Greek mythology.

Herculean, from the fabulous *Hercules*.

Hermetic, from *Hermes*, the fabled inventor of chemistry.

Gordian, from *Gordius*, king of Phrygia, who tied a knot which no one could untie, and which was cut by Alexander the Great.

Jovial, from *Jove*, or *Jupiter*.

Quixotic, from *Don Quixote*, the hero of a Spanish romance written to ridicule knight-errantry.

Stentorian, from *Stentor*, a loud-voiced Greek herald, mentioned by *Homer*.

(4) Verbs :—

Hector, from a Trojan hero mentioned by *Homer*.

Macadamize, from *Macadam*, who devised the present method of road-making.

Tantalize, from *Tantalus*, who is said to have been punished by the gods with perpetual thirst, which he was never allowed to quench, though he was up to the chin in water.

5. In addition to the words of which the source may thus be traced to another language, there are in English, as elsewhere, a certain number which have been formed by an imitation of natural or artificial sounds. Of this kind are buzz, coo, hum, purr, roar, snarl, squeak, clatter, click, fizz, murmur, rumble, tinkle, whirr, dash, splash, etc.

Compound Words.

Compound words are very numerous in English, as in all Teutonic languages. Their construction generally explains itself. They may be classified as follows :—

1. **COMPOUND NOUNS** are generally formed by a noun, preceded either by a modifying noun or adjective, or by a governing verb ; as toolbox, elmtree, freeman, blackbird, leading-strings, tell-tale, pastime, breakfast, spendthrift,

wardrobe. But they may be formed in other ways; as windfall, downpour, thoroughfare, talebearer, cartwright (*worker or maker*).

2. COMPOUND ADJECTIVES are often formed by an adjective or participle, preceded by a modifying word, which has an adverbial force; as sky-blue, fool-hardy, homespun, woe-begone, seafaring. The participle is sometimes preceded by an object; as heart-breaking, time-serving. Sometimes the principle affix *ed* added to a noun, preceded by a modifying noun or adjective, forms a new adjective; as short-sighted (*having* a short sight), fair-skinned, club-footed.

3. COMPOUND VERBS are very uncommon. Vouchsafe is to *vouch* one *safe*. Others are formed by a verb preceded by a modifying word; as backbite, rough-hew, whitewash.

4. In some *apparently* compound words the first part has no meaning in itself, but is merely the principal word, with a modification of sound; as chit-chat, fiddle-faddle, helter-skelter, hodge-podge, hurly-burly, knick-knack, riff-raff, sing-song, tittle-tattle, wish-wash, pell-mell (Fr. *pêle-mêle*, from *mêler*, to mix). These are only used in very familiar style.

Part III.

SYNTAX.

CHAPTER I.

1. **Syntax** (*syn together, tasso I arrange*) is that part of Grammar which refers to the *arrangement* of words in order that sentences may be correctly formed.

2. Syntax is divided into two principal parts, **Concord** and **Government**.

3. By *Concord* is meant the agreement in Number, Gender, Person, etc., between any two words in a sentence. By *Government* is meant the influence which one word in a sentence exercises over another which depends upon it, in altering its case, etc. These terms will be better understood after reading the following paragraphs.

Concord.

1. There are **two Concords** in English. The first is *between a Verb and a Noun or Pronoun*. A Concord subsists, between a Personal Verb and the Noun or Pronoun which precedes it as its Nominative, in *Number* and *Person*. We say, *I speak, James reads, they sent*, where the several Verbs *speak, read, sent*, are in the same number and person with the words *I, James, and they*, which precede.

2. Hence *Rule I.*—A Verb must agree with its Nominative in number and person.

3. *Rule II.*—If two or more Singular Nouns joined by *and* precede the Verb, they are considered collectively, and the Verb agrees with them in the plural. Example—

John and James *are* friends.

John and *James* are each singular, but taken together, they are two persons, and become *one subject* of the sentence, in the Plural Number.

4. *Rule III.*—If two or more Singular Nominatives are joined by *or* or *nor*, the Verb is put in the *singular*; as, “*John or James is* wrong;” “neither *John nor James is* wrong.” If one of the subjects is plural, the Verb agrees with it; and the plural subject should be placed last; as, “*He or they have* done it.”

5. When Pronouns of different persons, connected by *and*, precede a Verb, the Verb is put in the plural number, and agrees with the *first* person rather than the *second*, and with the *second* rather than the *third*. Examples :—

(a) You and *I* (=we) *will* go.

(b) You and *she* (=you plural) *have* done wrong.

6. *Rule IV.*—A Verb may agree with a Collective Noun either in the singular or plural number, according to the sense; as, “The council *was* broken up;” “The council *were* of different opinions.”

7. The second Concord is *between Pronouns and Nouns.*—*Rule V.*—A Concord subsists between Pronouns, whether personal or relative, and the Nouns for which they are substituted, in every particular. They must agree in *number, gender, person, and case*. If in the sentence, “*the books are torn*,” we wish to substitute a Pronoun for *books*, we must use *they*, because *they* is of the same *number, gender, person, and case* as *books*. In

the examples, "the man *who* (or *that*) is accused is my friend," "the man *whom* you see is my friend," the Relative agrees in number, person, gender, and case, with the Noun *man*, for which it stands in its own clause or sentence; thus, "the man is my friend, and that man (nom.) is accused,"—"and that man (obj.) you see."

8. The following is a useful rule in regard to the case of the Relative. *Rule VI.*—If no Nominative comes between the Relative and the Verb, *the Relative is the Nominative case to the Verb*, but if a Nominative does come between the Relative and the Verb, then the Relative is governed by the Verb, or by some other word in the minor sentence of which it forms a part, thus—

This is the girl *who* sings.

This is the girl *whom* I heard.

This is the girl of *whom* I spoke.

This is the girl *whose* voice I heard.

If the Relative be resolved into its equivalent, *i.e.*, the Conjunction and Personal Pronoun, the reason of the rule at once appears. Thus the above expressions become—

This is the girl, *and she* sings.

This is the girl, *and her* I heard.

This is the girl, *and of her* I spoke.

This is the girl, *and her* voice I heard.

9. It thus appears that the Relative agrees with its *Antecedent*, or the preceding Noun of which it prevents the repetition, in number, gender, and person, but *not* in case; while it agrees in *case* also, like a Personal Pronoun, with the Noun *in whose place it stands*.

10. *Rule VII.*—Compound Relatives, as standing for two Nouns, or the same Noun occurring twice, fill two distinct cases, because they form part of two distinct

sentences; thus, "I see *what* you mean." Here *what* (= the thing which) is Objective after *see* (see Rule VIII. following) and also Objective governed by *mean*. "I see *what* is right." Here *what* is Objective after *see*, and Nominative to *is*.

N.B.—When a Relative is put before a Noun, it stands either for a Conjunction and an Adjective; as, "which (*and these*) things are an allegory;" or for an Adjective and a Relative; as "I know *which* (or *what*) book I should like;" *i.e.*, I know *the* book *which* I should like. The construction of the relative in an interrogative sentence is to be understood by supplying the words omitted; thus, "Which book will you have?" = "Tell me *the* book *which* you will have;" "What shall I do?" = "Tell me *the thing which* I shall do."

Government.

1. *Rule VIII.*—Transitive Verbs and their Participles govern Nouns and Pronouns in the objective case; as, "I see *him*."

2. *Rule IX.*—Prepositions govern Nouns and Pronouns in the objective case; as, "She came to *me*." The reason of this rule is, that the chief use of the Preposition is to convey the action of a Verb to a Noun or Pronoun following.

3. An objective case directly following and governed by a transitive Verb, is called the **direct object** of that Verb; an objective case to which the action is conveyed by a Preposition, is called an **indirect object**.

4. An intransitive Verb can only have an *indirect* object; a transitive Verb *must* have a *direct* object, and

may also have an *indirect* object; as, "I must tell *you* of *your faults*." Sometimes the Preposition which governs the indirect object is omitted; as, "I give (to) *you* a book;" "I teach (to) *you* grammar."*

3. Some Intransitive Verbs are followed by a Preposition, in such close connection, that the Verb and Preposition together are considered by some as forming a compound word, equivalent to a Transitive Verb. Verbs of this kind can be put into the passive voice, thus:—"The physician despaired of his life;" "His life *was despaired of*;" "The people looked at him with interest;" "He *was looked at* with interest." Some grammarians call such Verbs *Prepositional* Verbs, and the objects that follow them *direct* objects; but this cannot be well defended.

6. *Rule X.*—The Verb *to be*, and some Intransitive Verbs of similar meaning, *seem*, *become*, and *appear*, take the same case *after* as *before* them; as, "*He* is the *author* (nominative) of that book;" "I know *him* to be the *author*" (objective); "My *friend* became a *general*" (nominative); "I expect *him* to become a leading *barrister*" (objective). The reason of the rule is that the Nouns and Pronouns preceding and following these Verbs always mean the same thing, and are, therefore, in a kind of apposition to each other. See Rule XV.

There is an apparent exception to this rule in the example, "There is no doubt of *his* being the *author*;" but in this and similar instances, *being* is a Participial Noun; and we may consider "author" as in the Nominative Case, as if the expression stood thus: "That *he* is the

* The case of the Noun after the Preposition *to* was in A.S. as in Latin, the *dative* (datus, *given*). Some grammarians prefer to call it so in English.

author." N.B. It is incorrect to use the Objective case of the Pronoun in this construction (of *him* being, etc.).

7. *Rule XI.*—Some Verbs, denoting *calling, making, deeming*, etc., take after them two Objective Cases; as, "The king made *him* prime *minister*;" "They called *her* *Mary*;" "I deemed *him* my *friend*;" "We thought *John* a good *servant*." Here the second object means the same person as the first, and is in a kind of apposition to it. It is sometimes called the **factitive object** (*facio, I make*). Occasionally it is introduced by *as* or *for*; as, "I knew him *as a rising author*;" "I took you *for my brother*."

8. *Rule XII.*—When an Intransitive Verb is followed by a Noun which repeats the idea of the Verb, the Noun is said to be in the Objective Case, though it is not the object of the Verb's action; as, "I dreamed a *dream*;" "They ran a *race*." Such a Noun is often called a **cognate object**.

9. *Rule XIII.*—Verbs of calling, making, etc., when put into the Passive Voice, take a Nominative after them, for the reason given in Rule XI. "He was made a *minister*;" John was thought a *good servant*." Transitive Verbs, which take one indirect object after them, are often, when put into the Passive Voice, followed by an Objective Case; as, "The book was given *me*" (or *to me*); "I was given the *book*;" "Grammar is taught *them*" (or *to them*); "They are taught *grammar*."

10. *Rule XIV.*—Nouns expressive of duration, distance, etc., are in the Objective Case, whether or not the governing Preposition is expressed; as, "I travelled *all night*" (*i.e. through* all the night); "He walked *four miles*" (*over* the space of four miles); "It is *two yards* long" (long *by* two yards); "They went *an hour* ago" (at a time

agone by an hour); "I go *three times* (in) a day;" "The fish weighs *three pounds*" (*i.e.* weighs the *weight* of three pounds). See Rule XII.

Note.—The Adjectives *nigh*, *next* (*nighest*), *near*, and *like*, take an Objective Case after them. The object is then governed by the Preposition *to*, whether expressed, as always formerly, or understood; as, "She sat *next* (to) me;" "I should be a liar *like unto* you;" "He is *like* (to) his brother." *Worth* is also followed by an Objective, but the construction is different. *To be worth* is equivalent to a single Verb, and is so expressed in other languages. Like *weigh* (above), *measure*, *cost*, it takes a sort of *cognate* object after it; thus, "It is worth (the worth or value of) five shillings."

11. *Rule XV.*—A Noun following another Noun or Pronoun, meaning the same thing, and explanatory of it, is in the same case with that Noun or Pronoun, and is said to be in *apposition* with it; as, "I, the *king*, have said it;" "Speak to John, the *gardener*."

12. *Rule XVI.*—When a Noun in the Nominative Case is not the subject of a Personal Verb, but has a Participle attached to it, and is grammatically independent of the rest of the sentence, its case is called the *Nominative Absolute*; as, "My *friend* coming in, I turned to speak to him." In the example, "My friend coming in, thus spoke," *friend* is not a Nominative Absolute, but Nominative to the Verb *spoke*. In Old English, the Absolute Noun had sometimes the Objective form. So Milton, "*Him* destroyed . . . all this will soon follow."

13. *Rule XVII.*—When two Nouns, or a Pronoun and Noun, come together, standing for different things, of which the latter is the property of the former, the former is put in the *Possessive* Case; as, "The *cow's* horn," "The *beadle's* hat." The words *cow's*, *beadle's*, are said to be governed by the words *horn* and *hat*. Sometimes the Possessive consists

of a whole expression; as, "*The Queen of England's navy.*" In this example the *navy* is not the property of England, but of *the Queen of England*, so that the word *navy* governs the entire expression, *the Queen-of-England*, dealt with as one word.

14. *Rule XVIII.*—A Verb is governed in the Infinitive Mood by another Verb going before it, when it depends upon, and completes the sense of, that Verb; as, "I intend *to go*." It thus forms a kind of object to the Verb, sometimes *direct*, as, "I desire *to improve*," sometimes *indirect*, as, "He was often seen *to do* it; "I saw him *do* it."

15. Some Nouns and Adjectives, especially those which are derived from Verbs, or which express action, may also govern Infinitives; as, "The desire *to do* good was strong in him;" "They were willing *to learn*;" "Ready *to go*;" "Readiness *to go*."

It should be noted that many Nouns and Adjectives need to have their sense completed, either by an Infinitive, or by a Preposition and its case; as, "The desire *of money*;" "The pursuit *of pleasure*;" "Desirous *of honour*;" "Anxious *for deliverance*."

16. When an Infinitive expresses purpose, or cause, it is not governed by the Verb going before, because it does not complete its sense. Thus, in the expressions, "I went *to see* her," "I grieve *to think* so," the Infinitives are in no sense objects of the Verbs *went* and *grieve*, but are rather of the nature of adverbial phrases, modifying the Verbs.

17. These Infinitives of *purpose* or *cause* are often called *Gerundial* Infinitives, or *Gerunds*. They are relics of an A.S. form in *enne*, and must not be confounded with the true Infinitive. They were formerly often preceded

by *for*; as, "He stood up *for to read*;" now they often follow *in order to* when expressing a purpose. The following are also Gerunds: "You do wrong *to say* so;" "This is a fine thing *to boast* of."

18. *Rule XIX*.—The Infinitive is often used as a Noun in the Nominative Case; sometimes before the Verb; as, "*To speak* without thought *is* childish;" sometimes after it in a sort of apposition with the Pronoun *it* after the Verb *to be*; as, "*It is* the best way *to go* at once."

19. *Rule XX*.—A Verb in the Infinitive occasionally takes the place of an Adjective or Participle, as in the expression, "The time *to come*." This is often the case with a Passive Infinitive; as, "Such conduct is not *to be endured*" (*i.e.* not *endurable*); "The eclipse is *to be seen* in Spain" (*i.e.* *visible*).

Note.—The Verbs *have* and *be* never govern an Infinitive, except when they are used to denote duty, necessity, or destiny; as, "I have to go;" "They are to write;" "He was to be the founder of a dynasty."

20. The sign "to" before the Infinitive is omitted after all Auxiliaries, after Verbs of sense, and after *dare*, *must*, *make*, *need*, etc.; as, "I shall not *go*;" "I saw you *come in*;" "I dare not *write*;" "He made me *laugh*."

OCCASIONAL RULES.

1. *Rule XXI*.—Adjectives must not be improperly used for Adverbs. The office of Adjectives is only to qualify Nouns; that of Adverbs to modify Verbs, Adjectives, or other Adverbs. Adjectives may be used after such Intransitive Verbs as are mentioned in Rule X, and after the Passive Voice; but in these cases they really qualify

the Noun, not the Verb; as, "The fields are green;" "They looked green;" "They were reaped green."

2. Some Adverbs, especially Adverbs of place, may qualify Nouns; as, "My friend *here* says so;" "The people *there* are black." This is constantly the case with Adverbial *phrases*. Adverbial expressions so used are nearly allied to Adjectives (compare the now vulgar expressions, "*This here child*," "*That there man*").

3. *Rule XXII.*—Conjunctions connect the same Cases of Nouns and Pronouns, and the same Tenses of Verbs; as in the following examples: "*John* and *I* (not *me*) are brothers;" "He saw both *James* and *me*" (not *I*); "*I went* and *told* him."

Note.—A peculiarity in the use of the Conjunction *than* must be noted. The case which follows it varies, according to the sense; thus, "I gave you more than *he*" (*i.e.* than he *gave you*); "I gave you more than *him*" (*i.e.* than *I gave him*). But when the relative *who* follows *than*, it is, upon the authority of the best writers, put in the Objective Case; thus Milton writes, "Than *whom* none higher sat," though grammatically it should be, *than who* (*and* none sat higher than *he* sat). Such a construction should be avoided in ordinary composition.

4. *Rule XXIII.*—In short Exclamatory Sentences, connected with Interjections, the case of the Noun is determined by the structure of the sentence when completed: "Alas (let us mourn) for Sicily!" "Oh (I wish) for a deliverer!" "Woe is (to) me!" "Woe worth (to) the day!" (*worth* from A.S. *weorthan* or *wyrthan*, to be).

Note.—*O* and *Oh* are often used indifferently; but *O* is strictly the sign of the Nominative of Address, or what is called in Latin the Vocative (*voco*, *I call*) Case.

Formula for Parsing.

Noun.—Kind—Gender, Person, Number, Case; if Nominative, say if *absolute*, or *of address*, or *of exclamation*, or *in apposition* with another Noun, or Nominative *to some Verb*; if Possessive, say, *governed by following Noun*; if Objective, say, by what *governed*.

Pronoun.—**Personal**, same as Noun. **Relative**, the same; but *before* naming Case, say, “Agreeing with its antecedent ‘——.’” **Compound Relative**, say, “= *the thing which*,” and give *both* cases, with Syntax.

Adjective.—Kind—degree of comparison, if necessary; “qualifying Noun ‘——.’”

Article.—Definite or Indefinite, “pointing out Noun ‘——.’” (Or, Demonstrative or Indefinite *Adjective*.)

Verb.—Kind (Transitive, Intransitive, *or* Auxiliary)—Regular, Irregular, *or* Defective. Mood; if Infinitive, say, by what Verb governed, *or* if used as Noun or Adjective; *or* Infinitive of cause or purpose; if Indicative, give Tense, Person, Number, and add, “Agreeing with its Nominative ‘——.’” If the Verb is Transitive, mention what it governs; and if it governs an Infinitive Mood, say so. In parsing a Compound Tense, take the Auxiliary and the Infinitive or Participle separately, parse each fully, and afterwards put them together, and give the name of the Tense they form; and the Voice, if necessary.

Participle.—Kind (Perfect or Imperfect)—Verb from which derived, and its kind; “qualifying Noun

‘——’” (unless the Perfect Participle of an Intransitive Verb); if it forms part of a Tense, say so, adding the name of such Tense.

Adverb.—Kind; “modifying Verb, Adverb, *or* Adjective ‘——.’”

Preposition.—“Governing Noun or Pronoun ‘——,’ and relating it to,” or “connecting it with, Verb, Noun, etc., ‘——.’”

Conjunction.—Kind; “connecting sentences ‘- - -’ and ‘- - -.’” If adverbial, mention first the whole expression of which it is the abbreviation, and add, “modifying verb ‘——’” in *following* sentence, and, if necessary, also “verb ‘——’” in *preceding* sentence.

EXAMPLE.

- John* . . . Proper Noun, Masculine Gender, Singular Number, 3rd Person, Nominative absolute.
- not* . . . Negative Adverb, modifying “being.”
- being* . . . Imperfect Participle of Intransitive Verb “be,” qualifying “John.”
- free* . . . General Adjective, Positive Degree, qualifying “John.”
[Here “being free” = Predicate.]
- I* . . . Personal Pronoun, Common Gender, 1st Person, Singular Number, Nominative to “shall.”
- shall* . . . Auxiliary Defective Verb, Present Tense, 1st Person, Singular Number, agreeing with “I.”
- be* . . . Auxiliary Irregular Verb, Infinitive Mood, governed by “shall.”
- obliged* . . . Perfect Participle of Regular Transitive Verb “oblige,” qualifying “I.”
- shall be obliged* Forms Future Tense of Passive Voice of “oblige;” 1st Person, Singular.
- to go* . . . Irregular Intransitive Verb, Infinitive Mood, governed by “shall be obliged.”

- myself* . . . Compound Personal Pronoun, emphatic, 1st Person, Singular, Common Gender, Nominative in apposition with "I."
- when* . . . Adverbial Conjunction (=at the time in which), connecting "I can" with "I shall . . . go," and modifying "can (go)," and "to go," in respect of time.
- I* . . , . . Personal Pronoun, Common Gender, 1st Person, Singular Number, Nominative to "can."
- can* Intransitive Defective Verb, Present Tense, 1st Person, Singular Number, agreeing with "I," and governing "go" understood, in the Infinitive Mood.

CHAPTER II.

Analysis of Sentences.

By **Analysis of Sentences** is meant the breaking up of sentences into their component parts, so as to understand and explain their construction.

A sentence, roughly speaking, is a collection of words forming a complete sense, and in writing generally included between two periods or full stops. Sentences are either **Simple, Compound, or Complex.**

I.—The Simple Sentence.

1. A **Simple Sentence** is the complete expression or statement of a single thought (*sentio*, I think; *sententia*, an opinion or judgment).

N.B. It is important to distinguish between a *thought* and an *idea* or *notion*. An *idea* is a mental picture, or a conception in our minds of some (*a*) existing thing, or (*b*) action, or (*c*) quality. The words which stand for these pictures or conceptions are often called *notional words*; they are (*a*) nouns, (*b*) verbs, (*c*) adjectives and adverbs. One or more notional words may be set by the side of another in such a manner as to make the *notion* expressed by the latter more *clear* or more *definite*, without expressing any *thought* about it; thus, in the expressions, “a *large, white, slate-roofed* house,” “*quick* walking,” “the sun *setting*,” “*thoroughly* good,” the words in italics only *define* or *modify* the conceptions brought to our minds by the words *house, walking, etc.* Such words are said to be *attributive*, because they *attribute* *ad*, to; *tribuo*, I give) qualities, actions, etc., to the words to which they belong. In analyzing, they may be called either attributes or adjuncts (*ad*, to; *jungo*, I join).

A *thought* is a process of the mind, by which we put two ideas or notions together, compare them, and form a *judgment* about them. To express or state a thought, it is not enough that two notional words be set side by side; they must be connected *in a special manner*; and the proper connecting link between the two is some *tense* of the verb *to be*, which is therefore called the *copula*. If I say, "The house *is* large," I express or state a *thought*, the result of a comparison between this and other houses, so far as the notion of size or largeness is concerned. It is true that in saying, "The *large* house," I imply a *previous* process of thought, of which this expression shews the result; but I do not *now formally state* this thought or judgment.

2. When we express a thought, we name (*a*) the thing or existence about which we think, and (*b*) the thought or judgment we have about that thing. The word or words standing for the former are called the **Subject** of the sentence; those for the latter are called the **Predicate** (*prædico*, I say or affirm), because they assert or predicate, more or less directly, something about the subject. "The way (sub.) was long (pred.)"

3. Every simple sentence consists of one subject and one predicate. In short exclamatory sentences, as "Welcome!" and in imperative sentences, as "Call him," the subject is understood, but not expressed.

4. **The Phrase.** It is convenient to define here what is meant by a phrase. In ordinary language it means any combination of words not forming a sentence; but in analysis it means a group of words expressing a *single attribute*, and generally consisting of a preposition and its object.

5. Phrases are of various kinds:—

(1) Adjective; as, "A man *of good character*," "A child *with blue eyes*," "A book *about gardening*," "A flight *of birds*." A phrase like this last, as shewing of

what parts or material a thing is made up, or what it contains, is often called a *partitive* phrase.

(2) Possessive ; as, "The dominions *of the Queen*."

(3) Appositional ; as, "The sport *of grouse-shooting* is the sport of the few;" "In the afterday *of boyhood*," "The village *of Taynton* was his birthplace."

(4) Adverb (classified like adverbs) ; as, "I saw him *at one o'clock* (time) riding *with his son* (circumstance) *at a rapid rate* (manner) *over the hills* (place);" "He appeared *as* (in the character of) *Othello*." In modern English, the preposition is omitted in adverb phrases of purpose, formed by an infinitive or gerund ; as, "What went ye out (*for*) *to see*?" and often in a phrase expressing a measure of time, distance, etc.; as, "He rode *three miles*," i.e., *for* or *over* that space; "The stick is *two feet* long," i.e., long *by two feet*.

6. The above are all simple phrases. Two or more may be joined so as to form compound or complex ones. What is often called an *adjective, adverb, infinitive, or participial phrase*, i.e., an adjective, adverb, infinitive, or participle with a phrase attached to it, is in fact a kind of complex phrase.

THE SUBJECT.

7. The **Simple Subject** of a sentence is always either a noun or pronoun in the nominative case, or some word or phrase used as a noun ; as, "*The race* is won;" "*To give* is blessed;" "*To your tents!* was the watchword."

8. The subject is generally placed first in a sentence, but is sometimes put later for emphasis;—or for the sake of sound, especially in poetry; as, "Fallen is *the foe*;" "Now came still *evening* on;"—also in asking a question ;

as, "Shall *you* go?"—in expressing a wish; as, "Long live *the Queen!*"—after *there*, when it is used merely as an introduction; as, "There is *room* here;"—and after the formal subject *it*, when the true subject is in apposition with it; as, "*It* is blessed *to give*."

THE PREDICATE.

9. The **Simple Predicate** is naturally formed by the copula and an attribute. These cannot always be distinguished, as they are often included in one word; thus, "He *speaks*," is equal to, "He *is speaking*;" and it is practically convenient to ignore these component parts, and to speak of them together as the predicate.

10. The predicate, then, is formed in the following ways :—

(1) By any tense of the verb *to be* (i.e., a copula), followed by an attribute; as

(a) An adjective or an adjective phrase; as, "The clouds *are golden*;" "They *are of golden hue*."

(b) A participle, simple or compound; as, "We *are singing*;" "The house *is being built*."

(c) A noun, or any word or phrase used as a noun; as, "Milton *was a poet*;" "You *are he*;" "To breathe *is to live*."

(d) An infinitive; as, "This result *is to be feared*."

(e) An adverb, or adverb phrase, of place, circumstance, measure, etc.; as, "My friend *will be here*;" "There *are stars in the sky*;" "They *were in evil plight*;" "It *is three o'clock*."

(2) By any tense of an intransitive neuter verb (such as *seem, become, appear*, etc.), or of a passive voice, fol-

lowed by a nominative case, or by any of the attributes mentioned above; as, "Young *became a poet*;" "The distance *appears great*;" "The night *grows dark*;" "Thiers *was made President*;" "She *is considered beautiful*." Observe that this way of forming the predicate is closely allied to the first; as in both cases the words following the verb are either in apposition with the subject, and meaning the same thing, or distinctly attributive to it. This is a serious objection to calling these words *completions* of the predicate, as some do.

(3) By a personal verb, in any tense, simple or compound; including the verb *to be*, when it is a principal verb. The compound forms may be taken to include all those formed by defective verbs, whether strictly auxiliaries or not, placed before infinitives. Examples: "John *writes*;" "He *will have started*;" "They *can see*;" "You *must know*;" "Such conduct *ought to be imitated*;" "Babylon *was*;" "There *are* reasons."

COMPLETION AND EXTENSION OF THE SUBJECT.

11. When the simple subject consists of an infinitive, a participle, or a noun derived from a verb, and sometimes also in other cases (see Syntax ·R. 18), it may require some word or words after it *to complete its sense*.

12. This **Completion** or **Complement** may be

(1) A **direct object**; as, "To receive *a bribe* is wrong;" or, "Receiving *bribes* is wrong."

(2) An **indirect object**; as, "The desire *of excellence* is praiseworthy;" "His likeness *to John* is striking;" "The power *to give*, or *of giving*, belongs to all."

13. The simple subject may also have its meaning *modified, defined, or extended* by the addition of one or more words or phrases attributive to it, which are commonly called the **enlargements** or **extensions** of the subject.

14. They are of the following kinds :—

(1) An adjective, or adjective phrase ; as, “An *open* book lay on the table ;” “A book *with red edges* lay near it.”

(2) A participle, simple or compound ; as, “The bird *singing* is a thrush ;” “The song *being sung* is Handel’s.”

(3) An infinitive in a passive form or sense ; as, “The house *to let* is suitable ;” “The chief thing *to be attended to* is discipline.”

(4) A possessive case, or a phrase answering to it ; as, “The *nation’s* hope was set on him ;” “The roar *of the sea* was heard ;” “*For a man* to act thus (i.e., *a man’s* acting thus) is disgraceful.”

(5) A noun in apposition, or an appositional phrase ; as, “*King* Charles was beheaded, and Elizabeth *his daughter* died soon after ;” “The quality *of mercy* is not strained.”

(6) An adverb, or adverb phrase, of place, circumstance, measure, etc. ; as, “My brother *there* will do the work ;” “The fish *in that lake* are many ;” “A ride *of two miles* brought us to Damascus.”

N.B. Some consider the adverb in this case as modifying a verb or participle understood, but this does not obviate the necessity of allowing that some adverbs *do* modify nouns, or are attributive to them. They undoubtedly do so in the examples given above (§ 10; (1) *e.*).

COMPLETION AND EXTENSION OF THE PREDICATE.

15. The predicate, however formed, often needs some word or words to complete its sense.

16. This **Completion** or **Complement** is also of two kinds :—

(1) The **direct object**, which is a noun, or any word or phrase used as a noun, governed in the objective case by the predicative verb, (Syntax, R. 8 and 12); as, "The sun warms *the earth*;" "I began *writing* or *to write*." When a factitive object is added (Syntax, R. 11), the two objects form a *double* (*not a compound*) object; as, "I call *him a traitor*;" "I must make *her useful*," i.e., a useful person; "I took *him for his brother*;" "He extolled *patience as the truest fortitude*."

N.B. The factitive object must not be confounded with an objective in apposition, still less with a nominative of address, which is no integral part of a sentence at all. In the sentence, "I call you, my friend, to my assistance," the word *friend* may be either of the two latter, but is not a factitive object.

(2) The **indirect object**, which is of two kinds :

(a) A noun, or word used as a noun, connected with the predicate by a governing preposition, expressed or understood, and often accompanying a direct object; as, "Distance lends enchantment *to the view*;" "I lent (*to*) *him* my support;" "He charged me *with dishonesty*;" "His conduct wins (*to* or *for*) *him* respect;" "Many causes contributed *to his fall*." We find this kind of object after a passive voice; as, "I was charged *with dishonesty*;" "He is entitled *to an estate*;" "A pension was assigned (*to*) *him*."

(b) An infinitive following a direct object, or a predicate otherwise complete; as, "I ask you *to write*," "He was good enough *to sing*," "He was seen *to beg*, or *begging*."

16. An object following a prepositional verb, is called by some grammarians a direct, by others an indirect, object, according as the preposition is taken as part of the verb or not. The latter method is preferable.

17. The indirect object is often nearly allied to an adverb phrase. To distinguish them, we must consider whether the phrase in question is needful to complete the sense, as in the sentences, "We got *to London*," "I take pleasure *in a garden*," or whether it only modifies it; as, "We travelled by railway *to* (as far as) *London*," "I was enjoying myself *in the garden*."

18. The object may be completed or extended like the subject.

19. The predicate may also have its meaning modified by one or more *attributes*, which are called its **enlargements** or **extensions**. These are always adverbs, or adverb phrases; thus, "I *willingly, on some conditions*, came;" "*With quick step* I reached the threshold."

20. Observe that any completion or extension of subject or predicate may itself be completed or extended by its own proper object or attribute, and thus become complex. (See § 6 above.)

21. Two exceptional forms, by which a sentence may be extended in the subject or predicate, remain to be noticed. They are :—(1) The **Infinitive Absolute**; as, "*To say the truth*, I was much disappointed;" "*To speak, or speaking, plainly*, he is a thief;" "*Measuring in*

that way, the length is thirty feet." This is equivalent to an adverb phrase, or an adverb sentence, and generally, as in the above cases, modifies, strictly speaking, not the predicate expressed, but one understood; thus, "*If I should say the truth*, I *should say* that, etc.;" "*If we measure we shall find* that, etc."—(2) The **Nominative Absolute** with its participle, called by some an absolute phrase. This has the force of a clause, though not its form. "*The Bastile being destroyed*, the prisoners were set free" = "When the Bastile was destroyed (adv. of time) the prisoners, etc.;" "From underneath an aged oak, *a damsel* (being) *guider of its way*, a little skiff shot to the bay" = "A little skiff, of whose way a damsel was the guider (adj. sentence), shot to the bay."

II.—The Complex Sentence.

1. When a sentence has for its subject, its object, or for any attribute, *another sentence* instead of merely a word or phrase, the two or more sentences together form a **complex sentence** (*complexus*, comprised or contained).

2. The sentence to which the other is attached, and of which it thus forms a part, is called the Principal sentence, and is most often placed first; the minor sentence, or sentences, thus attached to it, and *grammatically connected with it*, are called Subordinate sentences, or Clauses.

N.B. Observe that the term *principal* implies the existence of something inferior, and it must only be applied to such sentences as have these subordinate sentences attached to them.

3. Subordinate Sentences, or Clauses, are of three kinds:—The Adjective, the Adverb, and the Noun sentence.

4. The **Adjective Sentence** or **Clause** is one which takes the place of an *adjective*, and qualifies some noun in the principal sentence; it is connected with its noun by a relative pronoun expressed or understood, or by an adverbial conjunction, which *implies* a relative. "A man *who is puffed up with pride* is never happy;" "I wonder at the popularity (*which*) *he enjoyed*;" "The time *when (in which)* *he lived* is uncertain;" "Our fathers won the benefits *whereof we are partakers*."

5. The **Adverb Sentence** or **Clause** is one which takes the place of an *adverb*, and usually modifies the predicate, with which it is generally connected by an adverbial conjunction. Like the adverb itself, it has many varieties. "We reached the village inn *ere the stars were visible*" (time); "This is not done *as I should do it*" (manner); "*Though assuredly a great poet* (circumstance), he could not succeed in making allegory interesting;" "He is never satisfied *unless he is foremost*" (circumstance); "I will go *if you will*" (condition); "I mounted the hill, *that I might look around me*" (purpose); "These articles are so obvious, *that I need not dwell upon them*" (comparison).

6. The **Noun Sentence** or **Clause** is one which takes the place of a *noun*, and may thus become (*a*) the subject, (*b*) the attribute after the copula, (*c*) an appositional sentence to some noun, or (*d*) the object in the principal sentence. It is generally introduced by the conjunction *that*, or by a compound relative; but sometimes also by other conjunctions and by simple relatives. "*That he said so* is highly improbable;" "*Whoever departs from this rule* will be punished;" "*Whether the treaty was judiciously framed* is quite another question;" "My hope

is *that they will soon see their folly*;" "The feeling *that he had acted rightly* sustained him;" "He did not know *that I was there*." A Noun Sentence is often in apposition with the formal subject *it*; as, "*That the soul be without knowledge, it is not good*;" "*It is a question whether he is right*."

7. Any *subordinate* sentence may itself be a *principal* sentence, having others dependent upon it; thus, in the example, "We honour the man (prin.) who is not ashamed to confess (adj.) when he has done wrong (adv.)," the middle sentence is not only *subordinate* to the *first*, but it is also the *principal* sentence on which the *third* depends.

8. A Complex Sentence may be also Compound; as, "I am sure *that* I can save this country, *and that* nobody else can." In such a case the subordinate sentences are connected *with each other* by *and, but*, etc.; and all are connected *with the principal sentence* by the *same* conjunction, relative, etc., expressed or understood.

9. A sentence asking a question, if introduced by a so-called interrogative, *who, what, why*, etc., and also a sentence expressing a wish (optative), are in strictness subordinate to a principal sentence, seldom expressed, but always understood. Thus, "What do you say?" "Who are you?" "Why is this?" imply the previous sentence, "*Tell me*," to which they are object clauses; and "May you succeed!" "Happy be your lot!" similarly imply "*I wish that* you may, it may," etc. But it is practically convenient to omit all notice of the unexpressed sentence, and to consider the interrogative or optative sentence as independent of it.

The Compound Sentence.

1. When two or more sentences, whether simple or complex, are set side by side, bearing *no grammatical relationship to each other*, but simply joined by a conjunction, expressed or understood, they form together a **Compound Sentence** (*con*, together; *pono*, I place).

2. The first of these sentences is called the Main or Leading sentence; and the others are said to be Co-ordinate with it.

3. The connecting word in compound sentences must be *and* or *nor* (= *and not*), copulative; *but* or *or*, adversative. Examples: "He had a home, *and* it was dear to him;" "No land ever longed more for a deliverer, *nor* was the deliverer long in coming;" "He had many faults, *but* he was a great man;" "You must go to London, *or* the business will not be done."

N.B. An adversative sentence may be introduced by *and*, expressed or understood, accompanied by an adversative adverb, such as *yet*, *nevertheless*; and a copulative one by *but*, especially after *not only*.

A co-ordinate sentence may be introduced by a relative pronoun; as, "That proud honour claimed Azazel as his right *Who* (= *and he*) forthwith from the glittering staff unfurled the imperial ensign." This construction can be distinguished only by the sense from that of the adjective sentence or clause.

4. A Compound Sentence may be **contracted** by the omission of any member common to the sentences forming it. Thus, in the following sentences, the *first* is contracted in the *subject*, the *second* in the *predicate*, the *rest* in the *subject* and part of the *predicate* also. "He was tired, and went home;" "Beeches and yews flourish

here;" "They were weary and sad;" "They were determined to fight and to conquer;" "Ye should have snatched his rod, and bound him fast."

5. When a sentence is very much contracted, it is generally convenient to consider it as a simple sentence with a compound subject, object, or extension, as the case may be; thus, the following compound sentence becomes a simple one if we consider the words in italics as forming a compound *subject*, and a compound *attribute* to the word *condition*. "*His character and his works* derive interest from the fact of his having manifested such an intensity of mournful sympathy with the *degraded and miserable* condition of the masses in his native land."

6. When there are two or more subjects in a sentence, and the predicate asserts of them collectively what cannot be asserted of each alone, the sentence must never be considered as compound and contracted, but as simple, the subject only being compound; thus, "*Three and two* are five;" "*He and his brothers* are a worthy trio."

7. A compound sentence becomes also complex when both or all its component sentences have one or more subordinate clauses in common; as, "When the rain falls (adv. clause), the springs will be filled, and the fields will again be green."

Examples of Analysis.**I.—A SIMPLE SENTENCE—GENERAL ANALYSIS.**

“The Indian monarch, stunned and bewildered, saw his faithful subjects falling around him without clearly comprehending his situation.”

1. The Indian monarch	Subject of 3.*
2. stunned and bewildered	Extension (or enlargement) of 1. .
3. saw	Predicate of 1.
4. his faithful subjects	Completion of 3, direct object.
5. falling around him	Further completion of 3, indirect object.
6. without situation	Extension of 3, adv. phrase of manner.

The same more minutely analysed :

1. The Indian	} Together form compound extension.	Extension of 2, adj.
2. monarch		Simple subject of 6.
3. stunned		Extension of 2, adj.
4. and		Connective, joining 3 and 5.
5. bewildered		Extension of 2, adj.
6. saw	} Complex extension.	Simple predicate of 2.
7. his		Extension of 9, possessive.
8. faithful		Extension of 9, adj.
9. subjects		Completion of 6.
10. falling		Farther completion of 6, ind. obj.
11. around him	} Complex extension.	Extension of 10, adv. of place.
12. without compre-		Extension of 6, adv. phrase.
hending		} Extension of 12, adv. of manner.
13. clearly		
14. his situation		Completion of 12, direct obj.

* Figures are used for brevity's sake, as sufficient for the learner's practice; when a more formal statement is required the word should be quoted; thus, Subject of "Saw."

II.—COMPLEX SENTENCE.

“ Ever as there passed

A man whose garments showed the soldier's red,
Or crippled mendicant in sailor's garb,
The little child who sat to turn the wheel
Ceased from his task.”

Part of D	1. Ever	Extension of 17, adv. of time.
	2. as	Connective joining A to D; and extension of 3 and of 17, adv. of time.
A	3. there passed	Predicate of 4.
	4. a man	Subject of 3.
	5. whose garments	Enlarged subject of 6, including connective joining B to A (<i>whose</i>).
B	6. showed	Predicate of 5.
	7. the soldier's red	Completion of 6. Direct object enlarged.
	8. Or	Connective, joining C to A.
	9. (as)*	Connective, joining C to D; and extension of 10 and 17, adv. of time.
C	10. (there passed)	Predicate of 11.
	11. (a) crippled mendicant	Subject of 10 enlarged.
D	12. in sailor's garb	Enlargement of 11, adj.
	13. The little child	Subject of 17 enlarged.
	14. who	Subject of 15, including connective joining E to D.
	15. sat	Predicate of 14.
	16. to turn the wheel	Extension of 15, adv. of purpose.
	17. Ceased	Predicate of 13.
	18. from his task	Completion of 17, indirect obj.

D is the principal sentence; its subordinate clauses are three: an adjective sentence or clause (E), modifying the subject (13); and two adverb clauses of time (A and C) which are co-ordinate with each other, being connected

* Words needful to complete the sense should be inserted.

by "or." A has an adjective clause (B) depending upon it; thus A and B together form a complex adverb clause.

III.—A COMPOUND SENTENCE.

"Thus to relieve the wretched was his pride,
And e'en his failings leaned to virtue's side;
But in his duty, prompt at every call,
He watched and wept, he prayed and felt for all."

A {	1. Thus		Extension of 4, adv. of manner.
	2. to relieve		Subject (infinitive) of 4.
	3. the wretched		Completion of 2, direct object.
	4. was his pride		Predicate of 2, copula and attribute.
	5. And		Connective (copulative) joining B to A.
B {	6. even		Extension of 7, adjective.
	7. his failings		Subject of 8 enlarged.
	8. leaned		Predicate of 8.
	9. to virtue's side		Completion of 8, indirect object enlarged.
	10. But		Connective (adversative) joining C to B.
	11. in his duty	Complex enlargement of subject.	Extension of 12, adv. of circumstance.
	12. prompt		Enlargements of subjects 14, 17, 20, 23; adjective.
	13. at every call		Extension of 12, adv. of circumstance.
C {	a {	14. He	Subject of 15.
	15. watched	Predicate of 14.	
	16. and	Connective, joining <i>a</i> and <i>b</i> .	
	b {	17. (he)	Subject of 18.
	18. wept	Predicate of 17.	
	19. (and)	Connective, joining <i>b</i> and <i>c</i> .	
	c {	20. he	Subject of 21.
	21. prayed	Predicate of 20.	
	22. and	Connective, joining <i>c</i> and <i>d</i> .	
	d {	23. (he)	Subject of 24.
	24. felt	Predicate of 23.	
	25. for all	Completion of predicates 15, 18, 21, 24; indirect object.	

A is the leading sentence; B and C are co-ordinate with it. C is itself compound, consisting of four co-ordi-

nate sentences, having the subjects enlarged by a common phrase (11, 12, 13) and the predicates completed by a common object (25).

IV.—A COMPOUND AND COMPLEX SENTENCE.

“If there be ought of presage in the mind,
This day will be remarkable in my life
By some great act, or of my days the last.”

A	1. If	Connective, joining A to B and C.
	2. there be	Predicate of 3.
	3. ought	Simple subject of 2.
	4. of presage	Enlargement of 3, adjective phrase (partitive).
B	5. in the mind	Extension of 2, adv. of place.
	6. This day	Subject of 7.
	7. will be remarkable	Predicate of 6 (copula and attribute).
	8. in my life	Extension of 7, adv. of place.
C	9. By some great act	Extension of 7, adv. of manner.
	10. or	Connective, joining C to B.
	11. (it)	Subject of 12.
	12. (will be) the last (day)	Predicate of 11 (copula and attribute).
	13. of my days	Enlargement of “last day” in 12, adj. phrase (partitive).

This sentence consists of two co-ordinate sentences, B (leading sentence) and C. Both together form also a principal sentence, having the adverb sentence A (condition) depending upon them.

Further Examples.

V.

“An irksome drudgery seems it to plod on,
Through hot and dusty ways, or pelting storm,
A vagrant merchant under a heavy load,
Bent as he moves, and needing frequent rest.”

A	{	1. An irksome	} Predi-	{	Attributive to 3, 4.			
		drudgery						
		2. seems			Answering to copula.			
		3. it			Formal subject of 2.			
	{	4. to plod on	} cate.	{	True subject of 2, in apposition with 3.			
		5. Through hot and dusty ways			Extension of 4, adv. of place.			
		6. or			Connective, joining extensions 5 and 7.			
		7. (Through) pelting storm			Extension of 4, adv. of place.			
B	{	8. (as)	}	{	Connective joining B to A, and extension of 4 and 10, adv. of manner.			
		9. A vagrant merchant			Subject of 10.			
	{	10. (would plod)	}	{	Predicate of 9.			
		11. under a heavy load			Enlargement of 9, adv. of circumstance.			
		12. Bent			Enlargement of 9, adj.			
		13. as			Connective joining C to B, and extension of 12 and 15, adv. of time.			
		{			C	{	14. he	Subject of 15.
							15. moves	Predicate of 14.
							16. and	Connective joining enlargements 12 and 17.
							17. needing frequent rest	Enlargement of 9, adj.

This sentence is complex; A is the principal sentence, and it has depending on it the adverb clause of manner, B, modifying the verb subject, "to plod;" B has also an adverb clause of manner, C, depending on it, modifying the adjective "bent."

ANOTHER WAY.

Or we may explain the construction thus :—(*The plodder being*) a vagrant merchant, etc. This would make of B only an *absolute phrase* modifying the predicate of sen-

tence A, adverbial as before, but expressing *circumstance*, and equivalent to, *when the plodder is a vagrant*, etc.

VI.

“Ruin seize thee, ruthless king!
 Confusion on thy banners wait!
 Though fanned by conquest’s crimson wing,
 They mock the air with idle state.”

A	1. (May)	With 3, predicate of 2.
	2. ruin	Subject of 1, 3.
	3. seize	With 1, predicate of 2.
	4. thee	Completion of 3, direct object.
	5. ruthless king	Nom. of address, independent.
B	6. (may)	With 9, predicate of 7.
	7. Confusion	Subject of 6, 9.
	8. on thy banners	Completion of 9, indirect obj.
C	9. wait	With 6, predicate of 7.
	10. Though	Connective joining C to D.
	11. (they)	Subject of 12.
	12. (are) fanned	Predicate of 11.
D	13. by . . . wing	Extension of 12, adv. of instrument.
	14. They	Subject of 15.
	15. mock	Predicate of 14.
	16. the air	Completion of 15, direct obj.
	17. with idle state	Extension of 15, adv. of manner.

This is a compound sentence, consisting of three co-ordinate sentences, A, B, and D, the last of which is complex, including the adverb sentence, C, which modifies the whole predicate, 15, 16, 17. The conjunctions which would naturally connect A, B, and C are omitted in order to express eagerness.

VII.

“There is nothing of which man has any right to be proud; but I had rather see a man proud of anything than of knowledge for which he has not laboured.”

A {	1. There is	Predicate of 2.
	2. nothing	Subject of 1.
	3. of which	Indirect object of 7, including connective joining B to A.
B {	4. man	Subject of 5.
	5. has	Simple predicate of 4.
	6. any right	Completion of 5, direct object.
	7. to be	Completion of 6 (or of 5 and 6 together), indirect object.
C {	8. but	Connective joining A to C.
	9. I	Subject of 10, 12.
	10. had* (= would)	With 12, predicate of 9.
	11. rather	Extension of 10, 12, adv. of manner.
	12. see	With 10, predicate of 9.
	13. a man } Double {	Completion of 12, direct object.
	14. proud } object. {	Completion of 12, factitive object.
	15. of anything	Completion of 14, indirect object.
	16. than	Connective joining D to C.
	17. (I)	Subject of 18.
D {	18. (would see)	Predicate of 17.
	19. (him) } Double {	Completion of 18, direct object.
	20. (proud) } object. {	Completion of 18, factitive object.
	21. of knowledge	Completion of 20, indirect object.
	22. for which	Extension of 24, adv. of purpose, including also connective joining E to D.
E {	23. he	Subject of 24.
	24. has laboured	Predicate of 23.
	25. not	Extension of 24, adv. of negation.

This is a compound sentence, consisting of two co-ordinate complex sentences, A (leading sent.) with B, and C with D and E. B is an adjective sentence qualifying the subject in A. D is an adverb sentence of comparison modifying the predicate of C; and E is an adjective sentence qualifying "knowledge" in 21, D.

* This construction is doubtful. Some, on the ground of analogy with the expression, "I had lief," or "liever," as used by old writers, interpret it thus :- *had* = would have or hold; *rather* (adj.) more near or ready; (to) *see* = the seeing; *a man*, etc. This is probably more correct; but modern usage seems to allow the analysis given above, which we must certainly adopt in the case of "I had sooner," etc.

VIII.

"When I told him what I had done, it seemed as if he was more glad than ever of my help."

A	{	1. When	Connective joining A to C, and extension of 3 and of 9, adv. of time.
		2. I	Subject of 3.
		3. told	Simple predicate of 2.
		4. (to) him	Completion of 3, indirect obj.
B	{	5. what	Completion of 3 and of 7, direct object, including also connective joining B to A.
		6. I	Subject of 7.
		7. had done	Predicate of 6.
C	{	8. it	Subject of 9.
		9. seemed	Predicate of 8.
		10. as*	Connective joining D to C, and extension of 9 and 12, adv. of manner.
D	{	11. (it)	Subject of 12.
		12. (would seem)	Predicate of 11.
E	{	13. if	Connective joining E to D.
		14. he	Subject of 15.
		15. was more glad	Predicate of 14.
		16. than	Connective joining F to E.
	F	17. (he)	Subject of 19.
		18. ever	Extension of 19, adv. of time.
		19. (had been glad of it)	Predicate of 17.
		20. of my help	Completion of 15, indirect obj.

This is a complex sentence. The principal sentence is C, including D and E; to this A, including B, is the

* Some consider *as if* as a compound conjunction; but it is better to supply the ellipsis as above. (In poetry, *as* is sometimes used alone for *as . . . if*.) *As when* is often used by Milton in the same way. See Par. Lost, Bk. I., line 332: "As (it happens) when men . . . found sleeping . . . rouse . . . themselves." Line 538: "Those bad angels were seen numberless as (locusts were seen numberless) when the potent rod . . . up-called the pitchy cloud." Line 594: "As (the sun appears, or the excess of glory is obscured) when the sun new-risen," etc.

subordinate, being an adverb sentence of time. B is a noun sentence, object of 3 in A. D is an adverb sentence of manner, modifying 9 in C (*the case* seemed, or *his manner* seemed, as it would seem if, etc.) E, including F, is an adverb sentence of circumstance, modifying 12 in D. F is an adverb sentence of comparison, modifying 15 in E.

Part II.

PROSODY.

Prosody (*pros to, ode a song, Gr.*) is that part of Grammar which treats of **Accent** and the **Laws of Versification**.

Accent.

1. By **Accent** is meant the stress of voice which is laid on one *syllable* of a word rather than on another. It must be distinguished from *emphasis*, and also from *intonation*.

2. In a language so composite as the English, no rule can be laid down as to the *accent* of words. The obviously natural rule, that the accent should always be on the *root* of a derivative word, has so often been nullified by the strong tendency of the English (like other Teutonic nations) to throw the accent back towards the beginning of a word, that it has long ceased to be a rule at all.

3. In polysyllabic words, modern custom requires that the accent should be thrown as far back as possible; except in words where French (accenting the final syllable) or Classical influence still exerts its sway. Thus *aspéct*, *impúlse*, *contémplate*, *perémptory*, *vagáry*, are now pronounced *áspect*, *ímpulse*, *cóntemplate*, *péremp-*

tory, *vágary*; and a reference to our older poets will supply many more examples; while we still say *mountainéer*, *referée*, *critíque*; *bronchítis*, *mausoléum*, *metempsychósis*.*

4. Many verbs of Latin derivation, accented on the root, become nouns by having the accent thrown back to the prefix; thus the verbs *compóund*, *convért*, *desért*, *objéct*, *protést*, *refúse*, *survéy*, etc., become the nouns *cómpound*, *cónvert*, *désert*, *óbject*, *prótest*, *réfuse*, *súrvey*, etc.

5. Some words have two accents, the *primary* (´); or principal accent, and the *secondary* (^); as in *cònsequéntial*, *phýsiólogy*, *grènadíer*.

6. By **Emphasis** is meant the stress laid on one or more *words* in a sentence, to make the sense more clear or forcible; as, "*Reading* makes a *full* man, *conference* a *ready* man, *writing* an *exact* man."

7. By **Intonation** is meant the rise and fall in the *pitch* or *tone* of the voice, by which the listener is guided to observe and follow the construction of the sentence. The general rules for intonation are: (1) That the *rising inflection* should be used, and the voice sustained, till the main predicate has been reached; (2) That the *falling inflection*, or *cadence*, should mark the close of each complete sentence; (3) That the voice should *rise* in asking a question, and be sustained to the end of the question; (4) That the voice should remain during a parenthesis at a nearly *even level*, *lower* than that of the rest of the sen-

* *Metamorphósis*, which is more nearly naturalized in English, has become *metamórphosis*; and *Deúteronómy* is often called *Deuterónomy*.

tence, in order not to break the continuity of the sense as indicated by the sound.

Laws of Versification.

1. **Verse** is that form of composition in which the accents occur at stated intervals, and the sentences are arranged in lines of a stated length.

Prose is that form of composition in which there is no arrangement of lines, and the accents follow no rule or order.

2. The distinguishing characteristic of English* Verse is **Metre** (measure) or **Rhythm** (number†). In addition to this, **Rhyme** (A.S. *rim*, number), or the recurrence of the same sound at the end of certain lines, is sometimes employed.

Verse written in lines which do not rhyme is called *Blank Verse*.

3. Old English poetry was characterised by *Alliteration*, or the repetition of the same letter as often as possible in a line, generally at the beginning of words, but sometimes at the end, or in the middle; as in the following examples :

"A fair field full of folk . . . working and wandering."

Vision of Piers Plowman.

"Calais men,—now may ye care

And mourning mun ye have to meed."—*Old Ballad.*

"The wise soothsayer seeing so sad sight."—*Spenser's Faery Queene.*

* *Hebrew Verse* was characterised by *Parallelism*, or the repetition of the same sentiment differently expressed, or of similar words expressing opposite sentiments, in consecutive or alternate lines; also by *Alliteration*, as in Ps. cxix., where each verse begins with the letter that stands at the head of its own division.

† "In prose or numerous verse."—"Thoughts that voluntary move harmonious numbers."—Milton. "I lisped in numbers, for the numbers came.—Pope.

But it is now seldom used, except in a grotesque style, or in a poem imitating Old English :

“ And strut, and storm, and straddle, stamp, and stare.”

Cowper's Task.

“ The fair breeze blew, the white foam flew,
The furrow followed free.”

Coleridge's Ancient Mariner.

4. A line of *metre* or *rhythm* consists of a definite number of what are called *feet*.

5. A **foot** consists of one accented syllable, taken with the intervening syllable or syllables which are unaccented. The following is a line of four feet :—

“ Away | away | to the moun | tain's brow.”

6. In English, the *quantity* or *length* of a syllable does not depend on the length or shortness of the vowel, but merely on the fact of the syllable being accented or not. A *long* or *accented* syllable has the mark (˘), the *long accent*, placed over it ; and a *short* or *unaccented* syllable the mark (˙), the *short accent*.

7. The feet chiefly used in English verse are :—

(1) The Iamb or Iambus (˘˙) ; as cōncēal.

(2) The Trochee (˙˘) ; as dāngěr.

(3) The Anapœst (˙˙˘) ; as rěfūgēe.

(4) The Dactyl (˘˙˙) ; as rěfěrēnce.

The Spondee (˘˘), as ūnsēen, and the Amphibrach (˘˙˘), as ōccāsīōn, are seldom met with in English ; the former, which can only be used singly, can be read as an Iamb, and a line of the latter can be read as an Anapœstic line. See Section 16.

8. **Iambic Verse.** The common forms of Iambic Verse are the following :

(1) When each line consists of *four* feet (Tetrameter). This is the "Long Measure" in which hymns are written. It is also used for longer poems of a light and tripping kind, as Scott's *Marmion* and other long Poems; Byron's *Giaour*, etc. When used for satirical poems, it is often called Hudibrastic Verse, from Butler's *Hudibras*. This kind of verse is generally in rhyme, either alternate, or in pairs of lines. Examples :

"För ēv | ěr sīng | ĩng ās | thěy shīne,
The hand that made us is Divine."—*Addison*.

"A foot | more light, | a step | more true,
Ne'er from the heath-flower dashed the dew."—*Scott*.

"For what is worth in any thing,
But so much money as 'twill bring?"—*Butler's Hudibras*.

(2) When each line consists of *five* feet (Pentameter). This is called *Heroic Verse*, being that in which the poetry of ancient Greece and Rome has commonly been translated. Most of the long and serious poems in our language are written in this verse; as *Paradise Lost*, *Paradise Regained*, Pope's *Messiah* and *Essay on Man*, Thomson's *Seasons*, Young's *Night Thoughts*, Cowper's and Wordsworth's longer poems, etc.; and much of the plays of Shakespeare and others. Heroic Verse may be either Blank or Rhyming. When written in stanzas of four lines with alternate rhymes, like Gray's *Elegy*, it is called Elegiac Verse. Examples :

"Thě wōrld | wās āll | běfōre | thēm, whēre | tō chōose
Their place of rest, and Providence their guide."—*Par. Lost*.

"The seas shall waste, the skies in smoke decay,
Rocks fall to dust, and mountains melt away."—*Pope*.

(3) When each line consists of *seven* feet (Heptameter). This metre is commonly divided into lines of four and three feet, with alternate rhymes; when it becomes the "Common Measure" of hymns, and also "Ballad Metre." Examples :

"Hīs prēs | ěnce īs | līke sūn | shīne sēnt, | tō glād | dēn hōme | ānd ēarth,
To comfort us in all our griefs, and sweeten all our mirth."

Moultrie.

"Through āll | thē chāng | īng scēnes | ōf life |
In trōu | blē ānd | īn jōy |
The praises of my God shall still
My heart and tongue employ."

Tate and Brady's Psalms.

"Of fif | teen hun | dred En | glishmen
Went home | but fif | ty three;
The rest were slain in Chevy Chase,
Under the greenwood tree."—*Old Ballad.*

9. Besides these, lines of *one* or *two* feet are used in odes, and other irregular compositions, for the sake of variety. Lines of *three* feet are occasionally used for hymns and short poems. The stanza called "Short Measure" consists of four lines, of which the third contains four feet, and the others three.

10. Lines of *six* feet (Hexameters) are not much used in English. This metre is called Alexandrine, because it was used by old French poets in poems composed in honour of Alexander the Great.

"A needless Alexandrine ends the song,
Which līke | ā wōund | ěd snāke | drāgs īts | slōw lēngth | ālōng."
Pope.

Eight Heroic lines, followed by one Alexandrine, forms a stanza called the Spenserian, because Spenser wrote his *Faery Quene* in this stanza. Byron's *Childe Harold*,

Burns's *Cotter's Saturday Night*, and Thomson's *Castle of Indolence* are written in the Spenserian stanza.

11. Trochaic Verse. The most common forms are the following :

(1) When each line consists of *three* feet (Trimeter). Another long syllable is usually added, and this forms the Hymn Measure called "Sevens."

"Seize thē | lightning's | pīñon
From the | starr'd do | minion."—

"Wörn with | āge, ānd | sīn, ānd | cāre,
Here I | breathe the | pure glad | air ;
Here Faith's lesson learn anew
Of this happy vernal crew.—*Keble*.

(2) When each line consists of four Trochees.

"Wār, hē | sūng, is | tōil ānd | trōublē,
Honour | but an | empty | bubble." | *Dryden*.

Longfellow's *Hiawatha* is written in Trochaic Tetrameters. But the metre is uncommon except in hymns and short poems, where it alternates with lines of "Sevens."

"Forced from | home and | all its | pleasures |
Afric's | coast I | left for | lorn."—*Cowper*.

12. Lines of *one, two, five, six, seven*, and even *eight* Trochees are sometimes used ; the longer lines being divided in printing, as in the case of Iambic Verse.

13. Anapaestic Verse. The common forms of Anapaestic Verse are those consisting of *three* or *four* Anapaests.

"Frōm thē cēn | trē āll rōund | tō thē sēa
I am Lord | of the fowl | and the brute."—*Cowper*.

"The Assy | rian came down | like the wolf | on the fold."—*Byron*.

14. Dactylic Verse. This is not common in English. The following are examples :

"Whēre thrōugh grōves | dēep ānd hīgh |
Sounds the far billow."—*Scott*.

"Bird of the | wilderness |
Blithesome and | cumberless."—*Hogg*.

"Travelling | painfully | over the | rugged road."—*Southey*.

Longfellow's *Evangeline* is written in Dactylic Hexameters.

15. All these kinds of verse are capable of modification by *adding* a syllable at the end of a line, or by *cutting off* a syllable either at the beginning or end of a line ; as in the following examples :

Iambic—

"A thousand suns will stream on thee,
A thou | sand moons | will qui | ver."—*Tennyson*.

"From Green | land's i | cy moun | taīns,
From India's coral strand."—*Heber*.

"Farewell, | a long | farewell | to all | my great | nēss."—*Shakespeare*.

Trochaic—

"Cōme with | mē
You shall | see,

Thāt thē | battle | it will | soon be | wōn."—*Old Ballad*, 1692.

Anapestic—

". . . Shē sāt | ānd ā shiēld | āt hēr sīde
. . . Shēd light | like a sun | on the waves." | *Cowper*.

". . . Gō, prēach | tō thē cōw | ārd thoū deāth- | tēlling sēer."
Campbell.

Dactylic—

"Ridge ōf thē | mōuntāin wāve,
Lower thy | crest !" —*Neale*.

"Merrily, | merrily, | shall I live | nōw
Under the | blossom that | hangs on the | bōugh."

Shakespeare.

16. Sometimes a metre is diversified by introducing a foot of a different kind. Thus an Iambic line may begin or end with a Trochee or a Spondee ; as,

"Thēse wēre | thē prime | ĩn ōr | dēr ānd | ĩn mīght."

"Sō strētched | outh hūge | ĩn lēngth | thē Arċh | fiēnd lāy." *Milton.*

The following lines are composed of various feet :

"I bring | fresh showers | for the thirst | ing bowers,
From the seas | and the streams ;

*From my wings | are sha | ken the dews | that wa | ken
The sweet | birds ev | 'ry one."—*Shelley.*

"Nine fa | thom deep | he had fol | lowed us
From the land | of mist | and snow."—*Coleridge.*

Punctuation.

I. Secondary sentences, whether co-ordinate or sub-ordinate, unless they are very short, are usually marked off from the main sentence by **commas**; as, "He brought back the knife, but it was broken;" "The tremendous sea itself, when I could find sufficient pause to look at it, confounded me." Phrases, and even single words, which are distinctly equivalent in sense to clauses (such as *absolute* phrases), or which are long, or which are important or emphatic, are also marked off by commas; as, "The day having dawned, we set out;" "Joining these groups, I found amongst them many anxious faces;" "According to the belief of most people, he was a native of Dumfries;" "I learned, there, that he had gone to Lowestoft."

II. *Exceptions.* Subject and object clauses (see examples in pp. 145-6), and such clauses and phrases as

* Or this line may be scanned thus :

"From my wings | āre shākēn | the dews | thāt wākēn",
making the second and fourth foot an Amphibrach.

have a decidedly *limiting* force, are not marked off by commas; as, "Ere earth had profaned what was born for the skies;" "The grave where our hero was buried;" "The violin in his hand is a beautiful instrument."

Compare with the last two examples the sentences, "The grave, where rich and poor lie down alike, is the one great meeting-place of mankind;" "The violin, in his hands, is a beautiful instrument."

III. Nominatives of address, words in apposition (unless they are closely connected with their noun, as in the case of titles, "*King George*," "*Duke William*"), words repeated, quotations, and parenthetical words or phrases, where the parenthesis marks are omitted, should all be marked off by commas; as, "Then let us on, my friends, and boldly face him;" "Next Comus, reverend sire, came footing slow;" "Water, water, everywhere!" "I hear, I hear, with joy I hear;" "The words, 'Conscience doth make cowards of us all,' are in Hamlet;" "This plan, however, was a failure."

The commas are often omitted when a parenthetical phrase is short and unimportant; but if the comma is used *before* the phrase, it *must* be used *after* it, and *vice versa*.

IV. Two or more words of the same kind, if unconnected by conjunctions,—and also if there *is* a conjunction before the last, when there are *more* than two,—are marked off by commas; as, "Shadows, clouds, and darkness, rest upon it;" "His little, nameless, unremembered, acts of kindness." This rule applies when the conjunction *is* inserted, if the attention is to be drawn to each word separately; as,

"Where the Muses haunt

Clear spring, or shady grove, or sunny hill."—*Milton*.

V. The subject should never be separated from its predicate by a comma, nor the predicate from its object, nor any adjunct from the word it qualifies, unless such separation is required by one of the above rules. In general, commas should be used as sparingly as possible.

VI. **Semicolons** are used to mark off independent sentences, which are too closely connected in sense to form separate periods, but which are not joined by conjunctions; as, "Mighty events turn on a straw; the crossing of a brook decides the conquest of the world."

VII. When a period consists of two or more sentences, one or more of which are subdivided by commas, the longer pauses needful between these sentences must be marked by semicolons; as, "The notice which you have taken of my labours, had it been earlier, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it."—*Johnson*.

VIII. The **Colon** is used when even a longer stop than a semicolon is needed; but this is very seldom in ordinary composition. Example;—"It is of greatest concernment to the Church and Commonwealth to have a vigilant eye how books demean themselves as well as men; and, thereafter, to confine, imprison, and do sharpest justice on them as malefactors: for books are not absolutely dead things" etc.—*Milton*.

IX. The **Dash** is used either alone, or after any other stop, to mark a sudden pause or break in the sense; thus, "The pulse fluttered—stopped—went on—throbbed—stopped again—moved—stopped!—Shall I go on?"—*Sterne*. The dash should never be used, when any other stop will answer the purpose.

X. The **Period**, or **Full Stop**, is used at the end of every complete period. The **Note of Interrogation** (?) is placed at the end of every question which is in the *form* of a question. Compare "He said, 'Where do you live?'" with "He asked me where I lived." The **Note of Exclamation** (!) is used after a word, phrase, or sentence, which is exclamatory ; as, "Hail, holy light !" "Oh that those lips had language !"

XI. The **Parenthesis** () marks off a word, phrase, or sentence, which *may be omitted without injury to the construction or the sense of the main sentence*; as "Many times in the dark part of the night (it was then late in September), the horses came to a dead stop." It should be used as seldom as possible. If the main sentence requires a stop at the place where a parenthesis occurs, it should be placed *before* or *after* the parenthetical marks (not within them), according as the parenthetical phrase or sentence belongs to what goes before it, or to what follows. Note the examples in this paragraph.

XII. **Inverted Commas** (" ") are only used to mark a distinct and exact quotation. A quotation within another quotation is often marked by single commas, thus ' '.

N.B. The use of the *Apostrophe* ('), which marks the elision of a letter,—as in *don't*, *'tis*, *e'er*, and in the possessive case ;—of the *Hyphen* (-), which joins compounded words,—as, *a bitter-rinded stone-fruit*,—and also marks the division of a word at the end of a line ;—and of the *Diæresis* (¨), which marks a vowel that is to be sounded independently of another vowel,—as, *aërial*,—belongs in strictness to Orthography.

Appendix.

FIGURES OF SPEECH.

By a **Figure of Speech** is meant a form of expression which is *either* not strictly exact in grammar or sense, *or* more or less artificial and unusual in its arrangement; the purpose being in all cases *to express the meaning in a more pleasing or forcible manner*. Figures of Speech are divided into two classes, Figures of Syntax, and Figures of Rhetoric.

Figures of Syntax.

A **Figure of Syntax** is a deviation from the strict rules of ordinary grammatical construction; but only such a one as is sanctioned by the usage of good writers, and of educated people. The following are the principal Figures of Syntax :

I. **Ellipsis** (en *in*, leipo *I leave*) ; the omission of words needful to the construction, but easily supplied by the mind of the hearer or reader.

"Then say not (*that*) man's imperfect, (*that*) Heaven (*is*) at fault."

Pope.

This is the most common of all figures.

It is not allowable to omit the *subject* or the *copula* of an independent sentence, as is often done by careless writers in familiar composition, as in writing a letter.

2. **Pleonasm** (pleon, *more*); a redundancy of words for the sake of emphasis.

"He yields not, *he*, to man or Fate."—*Scott*.

The common error of repeating a *subject* in ordinary conversation ("My father, he was just starting, when my brother, he came up to him," etc.) must be avoided as a vulgarism.

3. **Enallage** (en *in*, allatto, *I change*); the using of one part of speech for another, in poetry.

"Drink *deep* (*deeply*) or taste not the Pierian spring."—*Pope*.

4. **Hyperbaton** (hyper *above*, baino *I go*); a change in the natural position of words for the sake of variety, of energy, or of metre.

"*Sweet is* the breath of morn."—

"With wandering steps *and slow*."—*Milton*.

Figures of Rhetoric.

A **Figure of Rhetoric** consists *either* in the introduction of a new idea or set of ideas along with or instead of the idea or ideas which we mean to illustrate; *or* in arranging the ideas we have to express in a particular manner, so as to make them stand out with greater clearness.

1. A **Simile** is a comparison of one object with another, not the same in kind, but having some feature in common with it.

"He is gone on the mountain,
He is lost to the forest,
Like a summer-dried fountain,
When our need was the sorest."—*Scott*.

Milton's works abound in similes; as well as in illustra-

tions and parallels which are not strictly similes, such as those in lines 230—237, 292, 351, of *Par. Lost*, Book I.

2. A **Metaphor** (meta *a particle implying change*, phero *I bear*) is like a simile; but the words denoting comparison (*like, as, so, etc.*) are not expressed.

“Learning has borne such fruit in other days
On all her branches.”—*Cowper*.

This figure is in very common use; as when we talk of an *angry sky*, a *smiling landscape*, *burning words*, etc.

3. An **Allegory** (allos *another*, agoreuo *I speak*) is a metaphor continued into a narrative, as in fables and parables. For short examples, see *Cowper's Task*, *The Garden*, line 108,—“I was a stricken deer,” etc.; and *The Timepiece*, line 700,—“In colleges and halls,” etc. *The Vision of Mirza* in the *Spectator*, Bunyan's *Pilgrim's Progress*, and Spenser's *Faery Quene* are allegories.

4. **Prosopopeia** (prosopon *person*, poieo *I make*) often accompanies Allegory. It is the personification of irrational objects, or abstract ideas, as “Discipline” in the last example from *Cowper* above. *Collins's Ode to the Passions* affords excellent examples.

“O gentle *Sleep*, Nature's soft *Nurse*.”—*Shakespeare*.

“Methinks I see thee (*Evening*) in the streaky west,
With *matron step* slow moving.”—*Cowper*.

5. **Apostrophe** (apo *from*, strepho *I turn*) is a turning off from the main subject to address some dead or absent person, or some personified object.

“Departed spirits of the mighty dead!
Ye that at Marathon and Leuctra bled!
Friends of the world! restore your swords to man,
Fight in his sacred cause, and lead the van!”—*Campbell*.

"Rise, crowned with light! Imperial Salem, rise!"—*Pope*.

6. **Vision** is the speaking of past or distant events as if they were before our eyes.

"They tug, they strain! down, down they go,
The Gael above, Fitz-James below."—*Scott*.

This figure, by which the present tense is put for the past, should be avoided in ordinary prose.

7. **Hyperbole** (hyper *above*, ballo *I throw*) is the use of exaggerated language, or that which goes beyond the plain truth; as when we speak of waves *mountains high*, of a horse which goes *like the wind*, of feeling *as cold as ice*. This figure is only allowable where it cannot mislead, and as the expression of great surprise, terror, etc.

"England ne'er had a king until his time ;

.
His sparkling eyes, replete with awful fire,
More dazzled and drove back his enemies
Than midday sun fierce bent against their faces."

"That I

May send forth plenteous tears to drown the world."

Shakespeare.

8. **Irony** is the use of language opposite to our meaning, in order to give sharpness to reproof or ridicule. Elijah's address to the prophets of Baal (I. Kings xviii. 27) is a striking example. See also Antony's speech over the dead body of Cæsar, in Shakespeare's *Julius Cæsar*; and the following passages of Cowper's *Task: The Time-piece*, line 255—285, and *The Winter Walk at Noon*, line 702—713.

9. **Metonymy** (meta, *onoma a name*) is the substitution of one word for another kindred to it, as of

cause for effect, etc.; as, "I have *Shakespeare, Milton, and Tennyson*" (i.e., their writings).

10. **Synecdoche** (syn *together*, ecdechomai *I understand*) is much like metonymy, and sometimes included in it. It is the putting of a *part* for the *whole*, the *abstract* for the *concrete*; as, "A fleet of twenty *sail*" (ships); "All the mill *hands* (workpeople) were assembled."

"As ye sweep through the *deep* (sea)
When the stormy winds do blow."—*Campbell*.

"In such a palace *Poetry* (a poet) might place
The armoury of winter."—*Cowper*.

11. **Antithesis** (anti *opposite*, tithemi *I place*) is the setting of one thought, or series of thoughts, in striking contrast with another.

"Though deep, yet clear; though gentle, yet not dull;
Strong, without rage; without o'erflowing, full."—*Denham*.

The contrast between Knowledge and Wisdom, in Cowper's *Winter Walk at Noon*, is a good example. The following are from the writings of Dr. Johnson, which abound in antithesis:

"To man is *permitted* the contemplation of the skies; the practice of virtue is *commanded*." "Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle." ". . . If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant."

12. **Climax** (a ladder) and **Anticlimax** are figures by which the thoughts are so arranged as to rise or fall gradually in importance, like the rounds of a ladder.

"How has expectation darkened into anxiety—anxiety into dread—and dread into despair."—*Washington Irving*.

"Everything that could gratify the strongest propensities of our nature,—the gaze of a hundred drawing rooms, the acclamations of the whole nation, the applause of applauded men, . . . all this world, and all the glory of it, were at once offered" to him.—*Lord Macaulay*.

To these figures some add three others.

13. **Allusion** is nearly related to metaphor. It is an implied reference to some well-known story or character.

"We have *crossed the Rubicon*, and cannot go back" (alluding to the history of Julius Cæsar). "He seemed to have found the *Open Sesame!* which would unlock all the mysteries of nature" (alluding to a story in the *Arabian Nights*). "Again doomed to death, *the milk-white hind* (*the Church of Rome*, in allusion to Dryden's poem, *The Hind and Panther*) was still fated not to die."—*Macaulay*.

14. **Omission** is of the nature of irony. By it we profess to omit that which we are in reality putting forward.

"I say *nothing* of the criminality of such a course,—of its being opposed to every law of God and man, and to the better instincts of our nature; I will only point out its transcendent folly."

15. **Interrogation** is the putting of a statement into the form of a question which either requires no answer or to which the writer supplies the answer.

"What should ye do then? Should ye suppress all this flowering crop of knowledge and new light sprung up, and yet springing daily, in this city? . . . Believe it, Lords and Commons! they who counsel ye to such a suppressing, do as good as bid ye suppress yourselves."—*Milton*.

